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AND
SINGING CLASS CIRCULAR.

VOLS. V. & VI.

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MUSIC
WITH
SECULAR WORDS,
FROM
VOLS. V. AND VI.
OF
THE MUSICAL TIMES.

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(8)

A
♪

{

The Nightingale.

MADRIGAL FOR THREE VOICES.

THOMAS BATESON, 1601.

London: NOVELLO, EWER and Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

1st TREBLE.

The night-in - gale, so soon as A - pril bring -

2nd TREBLE.

The night-in - gale, the night - in - gale, so soon as

ALTO (Sve. lower).

The night - in - gale, so soon as A - pril bring -

ACCOMP.

$\text{♩} = 104.$

- eth, so soon as A - pril bring-eth, so soon as A - pril bring - eth,

A - pril bring - eth, so soon as A - pril bring-eth un-to her

- eth, bring - - eth, so soon as A - pril bring - eth un-to her rest-ed

THE NIGHTINGALE.

un-to her rest-ed sense a per - - fect waking, un-to her rest-ed sense a
rest-ed sense . . . a per - fect wak - ing, un-to her rest-ed sense a per - fect
sense a per - fect wak - ing, a per - fect waking, un-to her rested sense a per - fect

per - fect wak - ing, while late, bare earth, proud of new clothing, proud of new
wak - - - ing, while late, bare earth, proud of new
wak - - - ing, while late, bare earth, proud of new cloth - - - ing,

cloth - ing, spring - eth, sings out her woes, a thorn her song - book mak -
cloth - ing, spring - - eth, sings out her woes, a thorn her song-book
spring - eth, sings out her woes, sings out her woes, a thorn her song-book

THE NIGHTINGALE.

ing, and mourn - ful - ly be - wail - - ing, and mourn - ful -
 ma-king, and mourn - ful - ly be - wail - - -
 ma-king, and mourn - ful - ly be - wail - ing, be - wail - -

- ly, and mourn - ful - ly be - wail - - ing, be - wail - - -
 - ing, and mourn - ful - ly be - wail - - - - ing, be - wail -
 - ing, and mourn - ful - ly be - wail - - ing, be -
 - ing, and mourn - ful - ly be - wail - - ing, be -

- - - ing, her throat in tunes ex - press - eth what
 - - - ing, her throat in tunes ex - press - eth what grief her breast op -
 - wail - ing, her throat in tunes ex - press - eth what grief her

THE NIGHTINGALE.

grief her breast op - press-eth, what grief her breast op - press-eth, what
 press - eth, what grief her breast op - press - eth, what grief her
 breast op - press-eth, what grief her breast op - press - eth, what grief her

grief her breast op - press-eth, what grief her breast op - press-eth, what
 breast op - press - eth, what grief her breast op - press - eth, what grief her
 breast op - press - eth, what grief her breast op -

grief her breast op - press-eth, what grief her breast op - press - eth.
 breast op - press-eth, what grief her breast, her breast op - press - eth.
 - press - eth, what grief her breast, what grief her breast op - press - eth.

Lützow's Wild Chase.*

WABER.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 85, FOLTRY (E.C.).

With fire and animation.

1st TENOR. (8ve lower.) *cres.*
 1. What gleams from yon wood, in the bright sunshine? Hark! nearer and near-er 'tis sound-ing;
 2. From hill to hill thro' the dark wood they hie, And war-rior to war-rior is call-ing;

2d TENOR. (8ve lower.) *p* *cres.*
 1. What gleams from yon wood, in the bright sunshine? Hark! nearer and near-er 'tis sound-ing,
 2. From hill to hill thro' the dark wood they hie, And war-rior to war-rior is call-ing;

1st BASS. *p* *cres.*
 1. What gleams from yon wood, in the bright sunshine? Hark! nearer and near-er 'tis sound-ing,
 2. From hill to hill thro' the dark wood they hie, And war-rior to war-rior is call-ing;

2d BASS. *p* *cres.*
 1. What gleams from yon wood, in the bright sunshine? Hark! nearer and near-er 'tis sound-ing,
 2. From hill to hill thro' the dark wood they hie, And war-rior to war-rior is call-ing;

Echo. *pp* *f*
 sound-ing; It hur-ries a-long, black line up-on line, And the shrill-voic'd horns in the
 call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

Echo. *pp* *f*
 sound-ing; It hur-ries a-long, black line up-on line, And the shrill-voic'd horns in the
 call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

Echo. *pp* *f*
 sound-ing; It hur-ries a-long, black line up-on line, And the shrill-voic'd horns in the
 call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

Echo. *pp* *f*
 sound-ing; It hur-ries a-long, black line up-on line, And the shrill-voic'd horns in the
 call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

cres. *Echo.*
 wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
 loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing; And if the black

cres. *Echo.*
 wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
 loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing; And if the black

cres. *Echo.*
 wild chase join, The soul with dark hor-ror con-found-ing; found-ing;
 loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing;

cres. *Echo.*
 wild chase join, The soul with dark hor-ror con-found-ing; found-ing;
 loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing;

ff
 1 & 2. troop-ers' name you'd know, 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff
 1 & 2. troop-ers' name you'd know, 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff
 1 & 2. Lüt-zow! 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff
 1 & 2. Lüt-zow! 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

May be repeated as an echo from the dots.

* "Lützow's Wild Chase" was composed at Leipzig on the Schneckenberg, 24th of April, 1813; for the translation, from the German of Theodore Körner, we are indebted to *Tail's Magazine*; it appears in one of a series of articles on the "Burschen Melodies," published in that Magazine in 1840-41.

LUTZOW'S WILD CHASE.

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

Echo. *pp*
 ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

Echo. *pp*
 ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

Echo. *pp*
 ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

Echo. *pp*
 ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

cres.
 parted the tide, And reach'd the far shore of the ri - ver; ri - ver; And if the dark
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing; And if the dark

cres.
 parted the tide, And reach'd the far shore of the ri - ver; ri - ver; And if the dark
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing; And if the dark

cres.
 parted the tide, And reach'd the far shore of the ri - ver; ri - ver;
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing;

cres.
 parted the tide, And reach'd the far shore of the ri - ver; ri - ver;
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing;

ff
 swimmers' name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Rit - ter's name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

ff
 swimmers' name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Rit - ter's name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

ff
 Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

ff
 Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

repeated as an echo from the dots.

LUTZOW'S WILD CHASE.

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

Echo. *pp*
see - ing; The writhings of death on their face they show, But no terror the hearts of the
strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

Echo. *pp*
see - ing; The writhings of death on their face they show, But no terror the hearts of the
strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

Echo. *pp*
see - ing; The writhings of death on their face they show, But no terror the hearts of the
strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

Echo. *pp*
see - ing; The writhings of death on their face they show, But no terror the hearts of the
strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; flee - ing; And if the dark
dawn we see, Though we with our life's-blood have gain'd it; Echo. gain'd it; And from sire to

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; flee - ing; And if the dark
dawn we see, Though we with our life's-blood have gain'd it; Echo. gain'd it; And from sire to

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; flee - ing;
dawn we see, Though we with our life's-blood have gain'd it; Echo. gain'd it;

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; flee - ing;
dawn we see, Though we with our life's-blood have gain'd it; Echo. gain'd it;

ff he - roes' names you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
son the tale shall go, 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff he - roes' names you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
son the tale shall go, 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
Lüt - zow! 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
Lüt - zow! 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

May be repeated as an echo from the solo.

Glee.

Adieu ye Streams.

ATTERBURY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Foultry (E.C.).

Andante, sempre piano.

ALTO.
(8ve lower.)

1st TENOR.
(8ve. lower.)

2nd TENOR
(8ve. lower.)

BASS.

ACCOMP.
Met. ♩ = 72.

A - - dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

Andante, sempre piano.

flow, Ye ver - - nal airs that soft - - - ly

flow, Ye ver - - nal airs that soft - - - ly

flow, Ye ver - - nal airs that soft - - - ly

flow, Ye ver - - nal airs that soft - ly

blow; Ye trees . . . by bloom - - ing Spring . . ar - -

blow; Ye trees by bloom - - ing Spring . . ar - -

blow; Ye trees . . . by bloom - - ing

blow; Ye trees . . . by bloom - - ing

ADIEU YE STREAMS.

- ray'd, by blooming Spring ar - ray'd, Ye birds that war - ble
 - ray'd, by blooming Spring ar - ray'd, Ye birds that war - ble
 Spring, by blooming Spring ar - ray'd, Ye birds that war - ble
 Spring, by blooming Spring ar - ray'd, Ye birds that war - ble

through the shade. Un - hurt . . from you my soul could
 through the shade. Un - hurt . . from you my soul could
 through the shade. Un - hurt from you my soul could
 through the shade. Un - hurt from you my soul could

fly, Nor drop . . one tear nor heave one sigh; But
 fly, Nor drop . . one tear nor heave one sigh;
 fly, Nor drop . . one tear nor heave one sigh;
 fly, Nor drop . . one tear, nor heave one sigh; But

ADIEU YE STREAMS.

fore'd from Ce - - - lia's charms to part,

But fore'd from Ce - - lia's charms . . to . . part,

But fore'd from Ce-lia's charms to part,

fore'd from Ce - - - lia's charms to part,

The first system of the musical score for 'ADIEU YE STREAMS.' It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *pp* (pianissimo).

all joy de - serts . . . my droop - - ing heart, my droop - ing

all joy de - serts . . . my droop - - ing heart, my droop - ing

all joy de - serts . . . my droop - ing heart, my droop - ing

all joy de - serts . . . my droop - ing heart, my droop - ing

The second system of the musical score. It continues the vocal and piano parts. The lyrics are repeated for each voice part. Dynamics include *pp* (pianissimo).

heart, all joy de - serts . . . my droop - - ing heart.

heart, all joy de - serts . . . my droop - - ing heart.

heart, all joy de - serts . . . my droop - ing heart.

heart, all joy de - serts . . . my droop - ing heart.

The third system of the musical score. It concludes the piece with a final cadence. Dynamics include *f* (forte) and *p* (piano).

The Christmas Fairies.

Glee for Four Voices. Words by CHARLES H. HITCHINGS, Esq.; Music by CHARLES GOODBAN, Mus. Bac. Oxon.

"The houses were decked with evergreens in December, that the Sylvan Spirits might repair to them, and remain untripped with frost and cold winds, until a milder season had renewed the foliage of their abodes."—*Brand's Popular Antiquities.*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

In cheerful time. ♩ = 168.

1st TREBLE.	
2nd TREBLE	
TENOR. (Sve lower)	
BASS.	

Brave Spirits of the woods are we, Blithe dwellers both by fount and tree, By

Win - ter	
Win - tor	
Win - ter	
Win - ter	

ex - iled from our home, To haunts of hu - man life we come; By Winter ex - iled

from our home,	
from our home,	
from our home,	
from our home,	

To haunts of hu - man life we come, of hu - man life we come, we come.

Where, in the Yule-log's	
Where, in the Yule-log's	
Where, in the Yule-log's	
Where, in the Yule-log's	

cheerful light, The Hol - ly burns with berries bright, And Mirth . . .

THE CHRISTMAS FAIRIES.

petual flow, And mirth . . . and love, And mirth and love per-petual flow, Beneath th' unfading
 petual flow, And mirth . . . and love, And mirth and love perpetual flow, Beneath th' unfading
 . . . and Love, And mirth and love per-pe - tual flow, And mirth and love per-petual flow, Beneath th' unfading
 . . . and Love, And mirth and love per-pe - tual flow, and mirth and love per-petual flow, Beneath th' unfading

Ritard - - - don - - do.
 Mistletoe, Be-neath th' unfading Mistle - toe. Brave Spirits of the woods are we, Blithe dwellers both by
 Mistletoe, Be-neath th' unfading Mistle - toe. Brave Spirits of the woods are we, Blithe dwellers both by
 Mistletoe, Be-neath th' unfading Mistle - toe. Brave Spirits of the woods are we, Blithe dwellers both by
 Mistletoe, Be-neath th' unfading Mistle - toe. Brave Spirits of the woods are we, Blithe dwellers both by

fount and tree, By Winter exiled from our home, To haunts of human life we come, By Winter exiled
 fount and tree, By Winter exiled from our home, To haunts of human life we come, By Winter exiled
 fount and tree, By Winter exiled from our home, To haunts of human life we come, By Winter exiled
 fount and tree, By Winter exiled from our home, To haunts of human life we come, By Winter exiled

from our home, To haunts of hu - man life we come, of hu - man life we come, we come.
 from our home, To haunts of hu - man life we come, of hu - man life we come, we come.
 from our home, To haunts of hu - man life we come, of hu - man life we come, we come.
 from our home, To haunts of hu - man life we come, of hu - man life we come, we come,

THE CHRISTMAS FAIRIES.

Rather slower. ♩ = 132.

We are not seen, save in the eye That beams with gen'rous sym - pa - thy; We

We are not seen, save in the eye That beams with gen'rous sym - pa - thy; We

We are not seen, save in the eye That beams with gen'rous sym - pa - thy; We

We are not seen, save in the eye That beams with gen'rous sym - pa - thy; We

are not heard, save in the sound Of kind - ly wish - es whisper'd round, Of kind - ly wish - es

are not heard, save in the sound Of kind - ly wish - es whisper'd round, Of kind - ly wish - es

are not heard, save in the sound Of kind - ly wish - es whisper'd round, Of kind - ly wish - es

are not heard, save in the sound Of kind - ly wish - es whisper'd round, Of kind - ly wish - es

whis-per'd round. Yet to your hearths our footsteps bring Some magic of our fae - ry ring, That

whis-per'd round. Yet to your hearths our footsteps bring Some magic of our fae - ry ring, That

whis-per'd round. Yet to your hearths our footsteps bring Some magic of our fae - ry ring, That

whis-per'd round. Yet to your hearths our footsteps bring Some magic of our fae - ry ring, That

in its cir - cle guard - ed well, All gen - tle things may love to dwell; That in its cir - cle

in its cir - cle guard - ed well, All gen - tle things may love to dwell; That in its cir - cle

in its cir - cle guard - ed well, All gen - tle things may love to dwell; That in its cir - cle

in its cir - cle guard - ed well, All gen - tle things may love to dwell; That in its cir - cle

THE CHRISTMAS FAIRIES.

Tempo primo. $\text{♩} = 168.$

guard-ed well, All gen-tle things may love to dwell, All gen-tle things may love to dwell. For
 guard-ed well, All gen-tle things may love to dwell, All gen-tle things may love to dwell. For
 guard-ed well, All gen-tle things may love to dwell, All gen-tle things may love to dwell. For
 guard-ed well, All gen-tle things may love to dwell, All gen-tle things may love to dwell. For

wildwood spi-rits though we be, Blithe dwellers both by fount and tree, Whene'er to Christmas
 wildwood spi-rits though we be, Blithe dwellers both by fount and tree, Whene'er to Christmas
 wildwood spi-rits though we be, Blithe dwellers both by fount and tree, Whene'er to Christmas
 wildwood spi-rits though we be, Blithe dwellers both by fount and tree, Whene'er to Christmas

hearth's we come, When-e'er to Christmas hearth's we come, We rise to An-gels
 hearth's we come, When-e'er to Christmas hearth's we come, We rise to An-gels
 hearth's we come, When-e'er to Christmas hearth's we come, We rise to An-gels
 hearth's we come, When-e'er to Christmas hearth's we come, We rise to An-gels

in your home, We rise to An-gels in your home.
 in your home, We rise to An-gels in your home.
 in your home, We rise to An-gels in your home.
 in your home, We rise to An-gels in your home.

This Glee may also be had, printed in full music size, with Accompaniment *ad lib.* for Pianoforte, price 9d.

GLEE.
Poetry by GEORGE WITHERS, 1614.

Lordly Gallants.

Music by DR. CALLCOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Cheerfully.
mez.

1st TREBLE.
1. Lord - ly Gal - lants tell me this, Though my safe con -
2. Bound to none my for - tunes be, This or that man's

2nd TREBLE.
1. Lord - ly Gal - lants tell me this, Though my safe con -
2. Bound to none my for - tunes be, This or that man's

BASS.
1. Lord - ly Gal - lants tell me this, Though my safe con -
2. Bound to none my for - tunes be, This or that man's

ACCOMP.
Met. ♩ = 138.
Cheerfully.

- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me, For the rest

- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me, For the rest

- tent you weigh not, In your great - ness what one bliss, Have you gain'd
fall I fear not, Him I love that lov - eth me, For the rest

that I en - joy not? You have ho - nour, you have wealth,
a pin I care not. You are sad when o - thers chafe,

that I en - joy not? You have ho - nour, you have wealth,
a pin I care not. You are sad when o - thers chafe,

that I en - joy not? I have peace, and
a pin I care not. And grow mer - ry

LORDLY GALLANTS.

cres.

All the day I mer-ry merry make, And at night no
I that hate it and am free, Laugh and weep as

cres.

All the day I mer-ry merry make, And at night no
I that hate it and am free, Laugh and weep as

cres.

I have health, All the day I merry merry make, And at night no
as they laugh, I that hate it and am free, Laugh and weep as

cres.

mez.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as

cres.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as

mez.

care I take, All the day I mer-ry mer-ry make, And at night no
pleas - eth me, I that hate it and am free, Laugh and weep as

cres.

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

f

Round.

On the Diatonic Scale.

Written and composed by
T. GOODMAN, Canterbury.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Moderato.

1 All who sing and wish to please, must
2 Do Re Mi Fa
3 Na - ture's bless - ings all should seize, . .

Sing in tune, the words ex - - press;
Sol La Si Do
which to ills give sweet re - - dress;

Keep the time, take breath with ease, The .
Do Si La Sol
Har - - mo - ny bids an - ger cease, and

2 Sounds sus - - tain, the voice sup - - press
3 Fa Mi Re Do
1 soothes the mind that feels dis - - tress.

The Lullaby.

STORAGE.

Harmonized by
V. NOVELLO.

AS A GLEE FOR TWO TREBLES AND A BASS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Soft and slow.

1st TREBLE.

2nd TREBLE.

BASS.

ACCOMP.

Met. ♩ = 60.

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

Soft and slow.

mp *cres.* *p*

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
- cry; The guile-less heart its boon be - stow - ing, Soothes them with its lul - la - by, lullaby,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
- cry; The guile-less heart its boon be - stow - ing, Soothes them with its lul - la - by, lullaby,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul -
- cry; The guile-less heart its boon be - stow - ing, Soothes them with its lul - la - by, lullaby,

mp *mp* *cres.* *p*

cres. *dim.* *p* *pp* *Slower.*

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

- - - la - - - by, Soothe them with their lul - la - by, lul - la - by.

dim. *p* *pp* *Slower.*

* The words of the 2nd verse will suggest a variation in the marks of expression.

THE LULLABY, as a Glee for Four Voices.

Soft and slow.

1st TREBLE.

2nd TREBLE.

TENOR. (8ve lower.)

BASS.

ACCOMP.

Met. ♩ = 80.

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

Soft and slow.

mp nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lullaby,

mp nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul-la, lul - la -
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul - la -

mp nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - la - by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul - la -

mp nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - la - by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul - la -

cres. dim. PP Slower.

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

lul - la, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by lul - la - by.

. . . la - - - by, Soothe them with their lul - la - by, lul - la - by.

cres. dim. p PP Slower.

THE LULLABY, as a Glee for Counter Tenor, Tenor, and Bass.

Soft and slow.

COUNTER TENOR, (8ve lower.)

TENOR, (8ve lower.)

BASS.

ACCOMP. Met. ♩ = 80.

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger -
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ner they des -

Soft and slow.

mp *cres.* *p* *cres.*

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul-la-by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul-la-by,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul-la-by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul-la-by,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - -
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul - -

mp *cres.* *p* *cres.* *p*

cres. *dim.* *p* *Slower.* *pp*

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - by,

. Soothe them with their lul - la - by, lul - la - by.

cres. *dim.* *p* *pp* *Slower.*

The Flower Greeting.

The Words paraphrased from the German of Goëthe,
by Mrs. VINCENT NOVELLO.

Trio, composed by CURSCHMANN.

London: NOVELLO, EWER and Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

1st SOPRANO. *Andante. Dolce.*

These flow'rs for thee were cull'd, love! And

2nd SOPRANO.

3rd SOPRANO.

ACCOMP. *Dolce. p*

Sves.

to my bosom press'd; A thou - sand murmur'd vows, dear! For

Thee my love confess'd; Fond greet - ings they con-vey, . . . Oh!

cres.

cres.

Sves.

THE FLOWER GREETING.

smile, and I am bless'd. These flow'rs for thee were cull'd, love! And
Dolce.
 These flow'rs for thee were cull'd, love! And to my bosom
 to . . my bosom press'd, A thou - sand murmur'd vows, dear! For
 press'd, A thou - sand murmur'd vows, dear! For thee my love con -
 thee . . my love con - fess'd; Fond greet - ings they con - vey, . . . Love! Oh!
 fess'd, Fond greet - ings they con - vey; . . . Oh! smile, and I am
dolce.
 These

p
Sves.
cres.
dim.
cres.
dim.
cres.
f
dim.
Sves.

THE FLOWER GREETING.

smile, and I . . . am bless'd; These flow'rs for thee were cull'd, love, And
bless'd; These flow'rs for thee were cull'd, love, And to . . . my bo-som
flow'rs for thee . . . were cull'd, love, And to my bo-som press'd; A

p

Sves.

to my bo - som press'd; A thou - sand murmur'd vows, dear, For
press'd; A thou - sand murmur'd vows, dear, For thee my love con -
thou - sand murmur'd vows, dear, For thee my love con-fess'd; Fond

thee my love con-fess'd; Oh! smile, oh! smile, and I am bless'd;
fess'd; Fond greet - ings they con - vey, . . . my love! Oh! smile, and I am
greet - ings they con - vey, . . . Oh! smile, and I am bless'd;

cres. *f* *dolce.* *f*

THE FLOWER GREETING.

cres.
These flow'rs for thee were cull'd, love! And to my bo-som
cres. bless'd; Oh! smile, and I am bless'd, love! *cres.* Oh! smile, Oh!
cres. Fond greet - ings they con - vey, love! Oh!

cres. press'd, Oh! smile, Oh! smile, and I am bless'd; *pp* A thou - sand murmur'd
pp smile, and I am bless'd; *pp* A thou - sand murmur'd
pp smile, Oh! smile, Oh! smile, and I am bless'd; *pp* A thou - sand murmur'd
pp *Sves.*

vows, dear! For thee . . my love con - fess'd;
vows, dear! For thee my love con - fess'd; *doles.* Fond greet - ings they con - *cres.*
vows, dear! For thee my love con - fess'd;
cres.

THE FLOWER GREETING.

Fond greet - ings they con - vey, . . . Oh! smile, . . . Oh!

vey, . . . Oh! smile, and I am bless'd; Oh! smile, and I am

Fond greet - ings they con -

smile, . . . Oh! smile, and I am bless'd; Oh! smile, and I am

bless'd; Oh! smile, Oh! smile, and I am bless'd; Oh! smile, and I am

vey, . . . Oh! smile, and I am bless'd; Oh! smile, and I am

bless'd; Oh! smile, and I am bless'd.

bless'd; Oh! smile, and I am bless'd.

bless'd; Oh! smile, and I am bless'd.

cres. *ff* *dim.*

Sves.

A Glee for Four Voices.

My Love's like the red Rose.

Composed by W. KENTVART.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.O.).

Allegro ma non presto.

TREBLE.
ALTO.
TENOR
(8ve lower.)
BASS.
ACCOMP.

O My Love's like the red red Rose, that's new - ly sprung in

O My Love's like the red red Rose, that's new - ly sprung in

O My Love's like the red red Rose, that's new - ly sprung in

O My Love's like the red red Rose, that's new - ly sprung in

mf

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

mf

mf

As fair art thou, my bon - nie lass, so deep in love am I, . . And

As fair art thou, my bon - nie lass, so deep in love am I, . . And

As fair art thou, my bon - nie lass, so deep in love am I, . . And

As fair art thou, my bon - nie lass, so deep in love am I, . . And

mf

MY LOVE'S LIKE THE RED ROSE,

I will love thee still my dear, till a' the seas gang dry. . . O my Love's like the red red

I will love thee still my dear, till a' the seas gang dry. . . O my Love's like the red red

I will love thee still my dear, till a' the seas gang dry. my Love's like the red red

I will love thee still my dear, till a' the seas gang dry. O my Love's like the red red

Rose, that's new - ly sprung in June, *mf* O my Love's like the me - lo - die, . that's

Rose, that's new - ly sprung in June, *mf* O my Love's like the me - lo - die, that's

Rose, that's new - ly sprung in June, *mf* O my Love's like the me - lo - die, that's

Rose, that's new - ly sprung in June, *mf* O my Love's like the me - lo - die, that's

sweet - ly play'd in tune. And the

sweet - ly play'd in tune. Till a' the Seas gang dry my dear, And the

sweet - ly play'd in tune. Till a' the Seas gang dry my dear, And the

sweet - ly play'd in tune. gang dry my dear,

MY LOVE'S LIKE THE RED ROSE.

mf

Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall

Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall

mf

Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall

I will love thee still my dear, while the sands o' life shall

mf

run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my

run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my

mf

run. O my Love's like the red red Rose, that's new-ly sprung in June, O my

run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my

mf MINORE.

Love's like the me-lo-die, that's sweet-ly play'd in tune. And fare thee weel, my

mf

Love's like the me-lo-die, that's sweet-ly play'd in tune. And fare thee weel, my

mf

Love's like the me-lo-die, that's sweet-ly play'd in tune. And fare thee weel, my

mf

Love's like the me-lo-die, that's sweet-ly play'd in tune. And fare thee weel, my

mf MINORE.

MY LOVE'S LIKE THE RED ROSE.

on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it
 on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it
 on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it
 on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it

cres. were ten thou-sand mile. . . O my Love's like the red red Rose, that's newly sprung in
cres. were ten thou-sand mile. . . O my Love's like the red red Rose, that's newly sprung in
cres. were ten thou-sand mile. O my Love's like the red red Rose, that's newly sprung in
cres. were ten thousand mile. O my Love's like the red red Rose, that's newly sprung in

MAJOR.

ad lib.
 June; O my love's like the me - lo - die, . . . that's sweetly play'd in tune.
 June; O my love's like the me - lo - die, . . . that's sweetly play'd in tune.
 June; O my love's like the me - lo - die, . . . that's sweetly play'd in tune.
ad lib.
 June; O my love's like the me - lo - die, . . . that's sweetly play'd in tune.

The Tickling Trio,

or,

VADASI VIA DI QUA.

MARTINI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Andantino. *TEKOR, (8ve. lower.) sotto voce.*

Don't tickle me I pray, Come let me alone I say,
Va - da-si via di quà che questo in ve - ri -

ACCOMP. *f* *p*

say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
- tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
Va - da-si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

BASS.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
Va - da-si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

TREBLE. sotto voce.

Don't tickle me I pray, Come let me alone I say, You'll
Va - da-si via di quà che questo in ve - ri - tà da

ha ha ha, You'll make me laugh that way. ha ha, ha ha,
ah ah ah, da ri - de - re mi fà, ah ah, ah ah,

sotto voce.

ha ha ha, You'll make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
ah ah ah, da ri - de - re mi fà. Va - da-si via di quà che questo in ve - ri - tà da

THE TICKLING TRIO.

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

ha ha, ha ha ha ha, You'll make me laugh that way.
ah ah, ah ah ah ah, da ri - de - re mi fà.

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

ff Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
ff *Va - da - si via di quà, che questo in ve - ri - tà da ri - de - re mi fà, ah*

ff Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
ff *Va - da - si via di quà, che questo in ve - ri - tà da ri - de - re mi fà, ah*

Don't tickle me I pray, ha ha, Come let me alone I say, ha ha You'll make me laugh that way. Ha ha ha
Va - da - si via di quà, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi fà, ah ah ah

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, ha ha, You'll make me laugh that way, ha ha, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, ah ah, da ri - de - re mi fà, ah ah, da

THE TICKLING TRIO.

make me laugh that way.
ri - de - re mi fâ.

sotto voce.

make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
ri - de - re mi fâ. Va-da-si via di quà che ques-to in ve-ri-tà da

make me laugh that way.
ri - de - re mi fâ.

p
pp

sotto voce.

Don't tickle me I
Va - da-si via di

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fâ, ah ah ah ah ah ah ah, da ri - de - re mi fâ.

sotto voce.

Don't tickle me I
Va - da-si via di

p

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha ha, You'll
quà che questo in ve-ri-tà da ri - de - re mi fâ, ah ah ah ah ah ah ah ah, da

ha ha ha ha ha ha ha, You'll
ah ah, ah ah, ah ah, ah ah ah ah, da

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha ha, You'll
quà che questo in ve-ri-tà da ri - de - re mi fâ, ah ah ah ah ah ah ah ah, da

p

THE TICKLING TRIO.

make me laugh that way, *ff* Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fâ. *Va - da-si via di qua* *che questo in ve - ri - tà* *da ri - de - re mi*

make me laugh that way, *ff* Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fâ. *Va - da-si via di qua* *che questo in ve - ri - tà* *da ri - de - re mi*

make me laugh that way, *ff* Don't tickle me I pray, ha ha, Come let me alone I say, ha ha, You'll make me laugh that
ri - de - re mi fâ. *Va - da-si via di qua, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi*

way, *ff* Ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fâ, ah ah ah ah ah ah ah, da ri - de - re mi fâ, yah! hi hi hi hi hi hi hi, da

way, *ff* Ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fâ, ah ah ah ah ah ah ah, da ri - de - re mi fâ, yah! he he he he he he he, da

way, *ff* Ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fâ, ah ah ah ah ah ah ah, da ri - de - re mi fâ, yah! ho ho ho ho ho ho ho, da

p *ff*

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fâ, da ri - de - re mi fâ.

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fâ, da ri - de - re mi fâ.

make me laugh that way, ha ha, You'll make me laugh that way.
ri - de - re mi fâ, ho ho, da ri - de - re mi fâ.

Oh! the Roast Beef of old England.

Arranged by J. PITTMAN.

[London : NOVELLO, EWER & CO., 1, Berners Street, and 35, Poultry.]

SYMPHONY.

Bold, with spirit.

TREBLE.

ALTO.

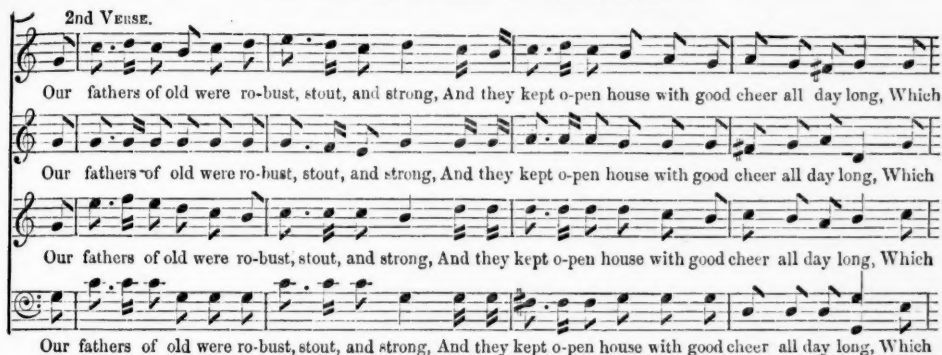
TENOR,
(SVC. lower.)

BASS.

ACCOMP.

OH! THE ROAST BEEF OF OLD ENGLAND

2nd VERSE.

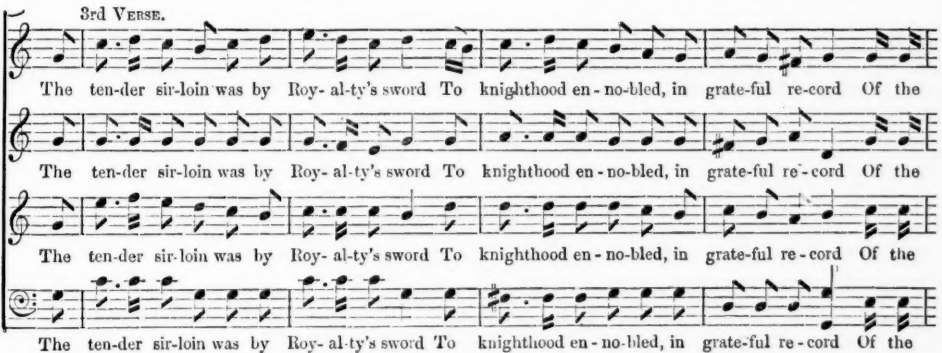


Our fathers of old were ro-bust, stout, and strong, And they kept o-pen house with good cheer all day long, Which



made their plump tenants rejoice in this song—Oh! the Roast Beef of old England, And oh! the old English Roast Beef.

3rd VERSE.



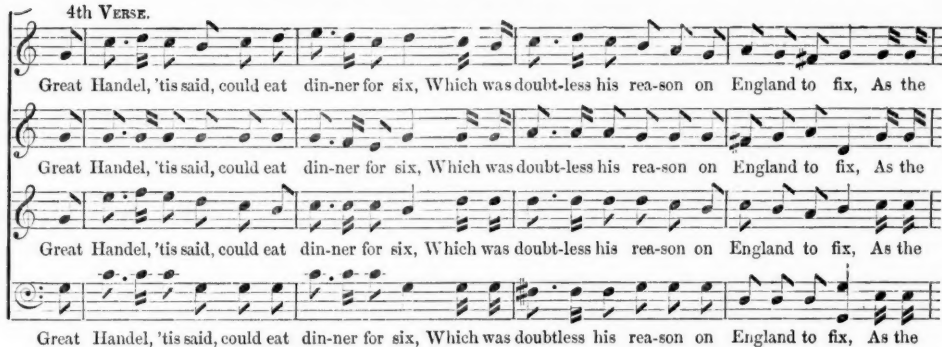
The ten-der sir-loin was by Roy-al-ty's sword To knighthood en-no-bled, in grate-ful re-cord Of the



smoking hot joint that he found on the board. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.

OH! THE ROAST BEEF OF OLD ENGLAND.

4th VERSE.

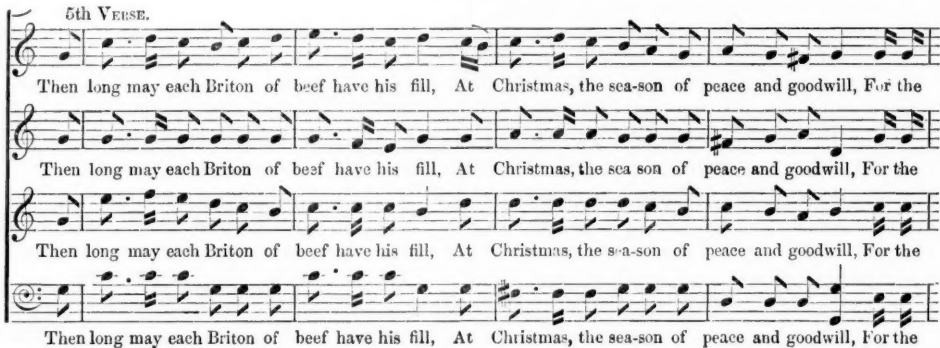


Great Handel, 'tis said, could eat din-ner for six, Which was doubt-less his rea-son on England to fix, As the
Great Handel, 'tis said, could eat din-ner for six, Which was doubt-less his rea-son on England to fix, As the
Great Handel, 'tis said, could eat din-ner for six, Which was doubt-less his rea-son on England to fix, As the
Great Handel, 'tis said, could eat din-ner for six, Which was doubtless his rea-son on England to fix, As the



land where good music with eat-ing they mix. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
land where good music with eat-ing they mix. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
land where good music with eat-ing they mix. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
land where good music with eat-ing they mix. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.

5th VERSE.



Then long may each Briton of beef have his fill, At Christmas, the sea-son of peace and goodwill, For the
Then long may each Briton of beef have his fill, At Christmas, the sea son of peace and goodwill, For the
Then long may each Briton of beef have his fill, At Christmas, the sea-son of peace and goodwill, For the
Then long may each Briton of beef have his fill, At Christmas, the sea-son of peace and goodwill, For the



man that's well fed, Sirs, can ne-ver do ill. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
man that's well fed, Sirs, can ne-ver do ill. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
man that's well fed, Sirs, can ne-ver do ill. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.
man that's well fed, Sirs, can ne-ver do ill. Oh! the Roast Beef of old England, And oh! the old English Roast Beef.

The Boar's-Head Carol.

Arranged by E. F. RIMBAULT, L.L.D.

The Boar's head soured was anciently the first dish on Christmas Day, and was carried up to the principal table in the hall with great state and solemnity. Wynkin de Worde printed in 1521 a *Collection of Christmas Carols*, in which was "A Carol, bryngyng in the Boar's Head." This Carol is still annually sung, with some innovations, at Queen's College, Oxford. A copy of this latter version, with an accompaniment for the Pianoforte, and the Chorus harmonized for four voices, is here given.

Slow and majestic. *rall.*

TREBLE SOLO.
The boar's head in hand bear I, Bedeck'd with bays and ros - ma-ry.

ACCOMP.
rall.

a tempo. *rall.*

And I pray you, my mas-ters, be mer-ry, Quot es - tis in con - vi - vi - o.

a tempo. *rall.*

CHORUS. *rall.*

TREBLE.
Ca - put a - pri de - fe - ro, Red - dens laud - es do - mi - no.

ALTO.
Ca - put a - pri de - fe - ro, Red - dens laud - es do - mi - no.

TENOR.
(sve. lower.) *rall.*
Ca - put a - pri de - fe - ro, Red - dens laud - es do - mi - no.

BASS.
Ca - put a - pri de - fe - ro, Red - dens laud - es do - mi - no.

ACCOMP. *f* CHORUS. *rall.*

SECOND VERSE. *rall.*

TENOR SOLO.
The Boar's head as I un - der-stand, Is the brav - est dish in all the land;

a tempo. *rall.*

When thus be-deck'd with a gay gar - land, Let us Ser - vi - re can - ti - co.

Repeat Chorus as before.

THIRD VERSE. *rall.*

BASS SOLO.
Our stew - ard hath pro - vi - ded this In ho - nour of the King of Bliss;

a tempo. *rall.*

Which on this day to be serv - ed is In Re - gi - men - si a - tri - o.

Repeat Chorus as before.

A Little Song of Thankfulness.

Composed by
JOHN PARRY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Andante.

We thank you most sin - cere - ly For the kind - ness you have

shewn To us poor lit - tle chil - dren, And for the good seed

sown. Oh! re-mem-ber, Christian Pa-trons, What saith the Ho-ly Word, "The

A LITTLE SONG OF THANKFULNESS.



man that giv - eth to the Poor, But lend - eth to the LORD." May our

Heav'n-ly FATHER bless you For all your kindness past, . . And

Oh! may each suc - ceed-ing year Prove hap-pier than the last. Ac -

- cept your Children's thanks, Their best, their heart-felt thanks.

HARMONIZATION FOR THREE EQUAL VOICES.

* * The Boys and Girls bow and courtesy *slowly*, [exactly together,] at these marks.

Andante.

THREE
BEATS IN A BAR.

Symphony. We thank you most sin - cere - ly For the kind - ness you have
We thank you most sin - cere - ly For the kind - ness you have

shewn To us poor lit - tle Chil - dren, And for the good seed sown. Oh! re -
shewn To us poor lit - tle Chil - dren, And for the good seed sown. Oh! re -
To us poor lit - tle Chil - dren, And for the good seed sown.

- mem - ber, Christian Pa - trons—What saith the Ho - ly Word, "The man that giv - eth to the Poor, But
- mem - ber, Christian Pa - trons—What saith the Ho - ly Word, "The man that giv - eth to the Poor, But
What saith the Ho - ly Word, "The man that giv - eth to the Poor, But

PPP
lend - eth to the LORD."— May our Heav'n - ly FATHER bless you For all your kindness
lend - eth to the LORD."— May our Heav'n - ly FATHER bless you For all your kindness
lend - eth to the LORD."

past,, And Oh! may each sue - ceding year Prove happier than the last. Ac -
past,, sue - ceding year Prove happier than the last. Ac -
And Oh! may each sue - ceding year Prove happier than the last. Ac -

* * *piu Lento. PPP* * *
- cept your Children's thanks, Their best, their heart - felt thanks, thanks.
- cept your Children's thanks, Their best, their heart - felt thanks, Their best, their heart - felt thanks.
- cept your Children's thanks, their heart - felt thanks, Their best, their heart - felt thanks.

A Selection of Fife Catches,

BY VARIOUS AUTHORS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

WOULD YOU SING A CATCH WITH PLEASURE?

Dr. HAYES.

1 Wou'd you sing a catch with plea - sure, just - ly mark, just - ly

2 Ne - ver strain with bog - gling throat, do . . . RE . . .

3 Bold - ly lead or glib - ly fol - low, bold - ly lead, bold - ly

mark both air and measure, just - ly mark both air . . and mea - sure.

MI . . . FA . . . SOL, note by . note, but

lead or glib - ly fol - low with glee, with spi - rit, as you'd swal - low.

WOULD YOU KNOW MY CELIA'S CHARMS?

WEBBE.

1 Would you know my Ce - lia's charms, would you know my

2 I'm sure she's as for - ti - tude, I'm sure she's as for - ti - tude and truth, for - ti - tude and

3 She's on - ly thirty, She's on - ly thirty,

4 Ce - - lia ought to strive, For cer - tain - - ly she's fif - ty

Ce - lia's charms, Which now . . ex - cite . my fierce a - - larms?

truth, for - ti - tude and truth, To gain the heart of ev' - ry youth, of ev' - ry youth.

She's on - ly thir - ty lovers, Now the rest are gone, I can't tell how, No lon - ger

five, she's fif - ty - five, cer - - tain - ly she's fif - ty - five.

A SELECTION OF FIVE CATCHES.

MISTER SPEAKER, THO' 'TIS LATE.

J. BAILDON.

1 Mis - ter Speak - er, tho' 'tis late, Mis - ter Speak - er, tho' 'tis late, tho' 'tis
 2 Ques - tion, ques - tion, ques - tion, ques - tion, ques - tion, hear him! hear him!
 3 Or - der, or - der, or - der, hear him! hear him! hear him! hear him!

late, I must length - - - en the de - bate, I must length - - -
 hear! *mp* Sir, I shall name you if you stir, if you stir, Sir, I shall
 hear! *mp* pray sup - port the chair, pray sup - port the chair, pray sup - port the chair,

- - en the de - bate, Mis - ter Speaker, tho' 'tis late, I must length - en the de - bate. 2
 name you if you stir, Sir, I shall name you, Sir, I shall name you, Sir, I shall name you if you stir. 3
 pray support the chair, Ques - tion, Or - der, hear him! hear! pray sup - port, sup - port the chair. 1

AH HOW SOPHIA CAN YOU LEAVE?

J. W. CALLCOTT.

N.B.—No part should proceed beyond the Dots until all the three voices have joined.

1 *Slowly.* Ah how So - phi - a, can you leave, can you leave your lo - ver, your lover, and of hope be -
 2 *Slowly.* Go fetch the In - dian's bor - row'd plume, yet rich - er far than that you
 3 *Slowly.* I'm but a lodger in your heart, in your heart; and more than me I fear have

1st & 2nd times. 3rd time. *Brisk.*
 - - reave? - - reave? Ah how So - phi - a, Ah how So - phi - a, Ah how So -
 bloom. bloom, go, go, go, go fetch the Indian's, fetch the Indian's, fetch the Indian's, fetch the
Brisk.
 When the voice which began reaches this place, the above bars are omitted, and all three voices go on. part. I'm but a lod - ger

A SELECTION OF FIVE CATCHES.

- phia, ah how So-phia - phia - phia, ah how So-phia - phia - phia, ah how So-phia, - phia,
 In-dian's, go fetch the In-dian's, go fetch the In-dian's, go fetch the
 I'm but a lod-ger, I'm but a lod-ger, I'm but a

- phia, ah how Sophia-phia - phia, ah how Sophia, ah how So - phi - a can you leave. go, go, go.
 In-dian's, go fetch the Indian's, fetch the Indian's, fetch the In-dian's bor-row'd plume,
 lod-ger, I'm but a lod-ger, I'm but a lod-ger in her heart. Ah how So -

HAVE YOU SIR JOHN HAWKINS' HIST'RY? J. W. CALLCOTT.

N.B.—Leave out the Bars between ++ till the 3rd voice comes in, then go on.

1 Have you Sir John Hawkins' hist'ry? some folks think it quite a myst'ry, Sir John Hawkins',
 2 Mu - sic fill'd his wond'rous brain, his I like best, 'tis so plain, his I like best, his I
 3 Both I've read and can't a - gree, for Burney's hist'ry pleas-es me, Burney's

Sir John Hawkins', Sir John Hawkins', Sir John
 like best, his I like best, his I like best, his I like best, how d'ye
 hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's

Hawkins', Sir John Hawkins', Sir John Hawkins'. Some folks think it quite a myst'ry.
 like him? how d'ye like him? how d'ye like him? His I like best, 'tis so plain.
 hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's hist' - - ry pleas - es me.

The Battle of the Baltic.

Words by CAMPBELL.

Miss C. A. MACIBONE.
(One of 3 Choral Songs.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

TREBLE. *Allegro con moto, ben marcato.*

1. Of Nelson and the North, sing the glorious day's renown, When to bat-tle fierce came forth All the

ALTO

1. Of Nelson and the North, sing the glorious day's renown, When to bat-tle fierce came forth All the

TENOR, (Sve lower.)

1. Of Nelson and the North, sing the glorious day's renown, When to bat-tle fierce came forth All the

BASS.

1. Of Nelson and the North, sing the glorious day's renown, When to bat-tle fierce came forth All the

ACCOMP. *Allegro con moto, ben marcato.*

night of Denmark's crown, and her arms a-long the deep proud-ly shone. By each

night of Denmark's crown, and her arms a-long the deep proud-ly shone. By each

night of Denmark's crown, and her arms a-long the deep proud-ly shone. By each

night of Denmark's crown, and her arms a-long the deep proud-ly shone. By each

rallo. *tempo.*

gun a lighted brand, In a bold determined hand, And the Prince of all the land led them on.

gun a lighted brand, In a bold determined hand, And the Prince of all the land led them on.

gun a lighted brand, In a bold determined hand, And the Prince of all the land led them on.

gun a lighted brand, In a bold determined hand, And the Prince of all the land led them on.

rallo. *rallo.* *rallo.* *rallo.*

THE BATTLE OF THE BALTIC.

2. Like le - vi - a - thans a - float Lay their bul - warks on the brine, While the
3. But the might of Eng - land flush'd To an - ti - ci - pate the scene, And her

2. Like le - vi - a - thans a - float Lay their bul - warks on the brine, While the
3. But the might of Eng - land flush'd To an - ti - ci - pate the scene, And her

2. Like le - vi - a - thans a - float Lay their bul - warks on the brine, While the
3. But the might of Eng - land flush'd To an - ti - ci - pate the scene, And her

2. Like le - vi - a - thans a - float Lay their bul - warks on the brine, While the
3. But the might of Eng - land flush'd To an - ti - ci - pate the scene, And her

sign of bat - tle flew On the lof - ty Bri - tish line, It was
van the fleet - er rushed O'er the dead - ly space be - tween. "Hearts of

sign of bat - tle flew On the lof - ty Bri - tish line, It was
van the fleet - er rushed O'er the dead - ly space be - tween. "Hearts of

sign of bat - tle flew On the lof - ty Bri - tish line, It was
van the fleet - er rushed O'er the dead - ly space be - tween. "Hearts of

sign of bat - tle flew On the lof - ty Bri - tish line, It was
van the fleet - er rushed O'er the dead - ly space be - tween. "Hearts of

rall. *tempo.*
ten of A - pril morn by the chime; As they drift - ed on their path There was
oak!" our Cap - tain cried, when each gun From its a - da - man - tine lips Spread a

ten of A - pril morn by the chime; As they drift - ed on their path There was
oak!" our Cap - tain cried, when each gun From its a - da - man - tine lips Spread a

ten of A - pril morn by the chime; As they drift - ed on their path There was
oak!" our Cap - tain cried, when each gun From its a - da - man - tine lips Spread a

ten of A - pril morn by the chime; As they drift - ed on their path There was
oak!" our Cap - tain cried, when each gun From its a - da - man - tine lips Spread a

rall.
si - lence deep as death, And the bold - est held his breath for a time.
death shade round the ships, Like the hur - ri - cane o - clipse of the sun.

rall.
si - lence deep as death, And the bold - est held his breath for a time.
death shade round the ships, Like the hur - ri - cane o - clipse of the sun.

rall.
si - lence deep as death, And the bold - est held his breath for a time.
death shade round the ships, Like the hur - ri - cane o - clipse of the sun.

rall.
si - lence deep as death, And the bold - est held his breath for a time.
death shade round the ships, Like the hur - ri - cane o - clipse of the sun.

THE BATTLE OF THE BALTIC.

4. Out spake the vic - tor then, As he hail'd them o'er the wave, "Ye are the
5. Now joy, old England, raise, For the tid - ings of thy might, By the

4. Out spake the vic - tor then, As he hail'd them o'er the wave, "Ye are the
5. Now joy, old England, raise, For the tid - ings of thy might, By the

4. Out spake the vic - tor then, As he hail'd them o'er the wave, "Ye are the
5. Now joy, old England, raise, For the tid - ings of thy might, By the

4. Out spake the vic - tor then, As he hail'd them o'er the wave, "Ye are the
5. Now joy, old England, raise, For the tid - ings of thy might, By the

bro - thers, ye are men, And we con - quer but to save; So . .
fes - tal ci - ties' blaze, Whilst the wine cup shines in light; And . .

bro - thers, ye are men, And we con - quer but to save; So . .
fes - tal ci - ties' blaze, Whilst the wine cup shines in light; And . .

bro - thers, ye are men, And we con - quer but to save; So . .
fes - tal ci - ties' blaze, Whilst the wine cup shines in light; And . .

bro - thers, ye are men, And we con - quer but to save; So . .
fes - tal ci - ties' blaze, Whilst the wine cup shines in light; And . .

rall. *tempo.*
peace in - stead of death let us bring. But yield, proud foe, thy fleet, With the
yet, a - midst that joy and up - roar, Let us think of them that sleep Full

peace in - stead of death let us bring. But yield, proud foe, thy fleet, With the
yet, a - midst that joy and up - roar, Let us think of them that sleep Full

rall. *tempo.*
peace in - stead of death let us bring. But yield, proud foe, thy fleet, With the
yet, a - midst that joy and up - roar, Let us think of them that sleep Full

peace in - stead of death let us bring. But yield, proud foe, thy fleet, With the
yet, a - midst that joy and up - roar, Let us think of them that sleep Full

rall.
crews, at Eng - land's feet, And make sub - mis - sion meet to our King."
ma - ny a fa - thom deep, By thy wild and stor - my steep, El - si - nore!

crews, at Eng - land's feet, And make sub - mis - sion meet to our King."
ma - ny a fa - thom deep, By thy wild and stor - my steep, El - si - nore!

crews, at Eng - land's feet, And make sub - mis - sion meet to our King."
ma - ny a fa - thom deep, By thy wild and stor - my steep, El - si - nore!

crews, at Eng - land's feet, And make sub - mis - sion meet to our King."
ma - ny a fa - thom deep, By thy wild and stor - my steep, El - si - nore!

Air and Chor.,
from the TEMPEST.

Come unto these yellow sands.

PURCELL

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

1st time. 2nd time.

SOPRANO.
Come un - to these

1st time. 2nd time.

yel - low sands, And there take hands, there take hands; Foot it feat - ly

1st time. 2nd time.

CHORUS.—SOPRANO.
here and there, And let the rest the bur-then bear. Hark! hark! the watch dogs bark;

CHORUS.—ALTO.
Hark! hark! the watch dogs bark;

CHORUS.—TENOR. (8ve lower.)
Hark! hark! the watch dogs bark;

CHORUS.—BASS.
Hark! hark! the watch dogs bark;

Hark! hark! I hear the strain of chan-ticleer, Hark! hark! I hear the strain of chan-ti-cleer.
Hark! hark! I hear the strain of chan-ticleer, Hark! hark! I hear the strain of chan-ti-cleer.
Hark! hark! I hear the strain of chan-ticleer, Hark! hark! I hear the strain of chan-ti-cleer.
Hark! hark! I hear the strain of chan-ticleer, Hark! hark! I hear the strain of chan-ti-cleer.

Air and Chorus
From the TEMPEST.

Full fathom five.

PURCELL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Foultry (E.C.).

SOPRANO
or TENOR.

Full fa-thom

ACCOMP.

five thy fa - ther lies; Full fathom five thy fa - ther

lies; Of his bones is co - ral made; Those are pearls that were his eyes; No -

1st time. 2nd time.

- thing of him that doth fade fade But doth suf - fer, doth suf - fer a sea . . .

1st time. 2nd time.

change In - to some - thing rich . . and strange, But doth suf - fer, doth suf - fer a

sea . . . change In - to some - thing rich . . and strange.

FULL PARTIOM FIVE.

CHORUS.—SOPRANO.
Sea nymphs hour - ly ring his knell; Hark! now I hear them, ding dong ding dong bell.

CHORUS.—ALTO.
Sea nymphs hour - ly ring his knell; Hark! now I hear them, ding dong bell.

CHORUS.—TENOR. (8ve lower.)
Sea nymphs hour - ly ring his knell; Hark! now I hear them, ding dong bell.

CHORUS.—BASS.
Sea nymphs hour - ly ring his knell; Hark! now I hear them, ding dong bell.

CHORUS.
8ves. sempre.

Hark! now I hear them, ding dong ding dong bell. Hark! now I hear them, hark! now I hear them,

Hark! now I hear them, ding dong bell. Hark! now I hear them, hark! now I hear them,

Hark! now I hear them, ding dong bell. Hark! now I hear them, hark! now I

Hark! now I hear them, ding dong bell. Hark! now I hear them, hark, now I hear them,

8ves. sempre.

hark! now I hear them, ding dong bell, ding ding dong bell, ding dong bell.

hark! now I hear them, ding dong bell, ding ding dong bell, ding ding dong bell.

hear them, I hear them, ding dong bell, ding ding dong bell, ding ding dong bell.

hark! now I hear them, ding dong bell, ding ding dong bell, ding ding dong bell.

GLEE.

Gently touch the warbling Lyre.Harmonized from an Air of
Ceminiani, by DA. HAYES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

ALTO.
1st TENOR
(8ve. lower.)
2nd TENOR
(8ve. lower.)
BASS.
ACCOMP.

Parody alluded to at
page 37, Vol. 6.**Gently stir and blow the Fire.**

Gently stir and blow the fire,
Lay the mutton down to roast;
Dress it quickly, I desire:
In the dripping put a toast;
Hunger that I may remove;
Mutton is the meat I love.

On the dresser see it lie:
Oh, the charming white and red!
Finer meat ne'er met my eye;
On the sweetest grass it fed.
Let the jack go swiftly round;
Let me have it nicely brown'd.

See our Oars with feather'd spray.

GLEE for Four Voices.

Composed by SIR JOHN STEVENSON, Mus. Doc

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

ANDANTE
SCHERZANDO.



TREBLE.

See our Oars with feather'd spray, Sparkle in the beam of day; In our lit - tle Bark we glide

ALTO.

See our Oars with feather'd spray, Sparkle in the beam of day; In our lit - tle Bark we glide

TENOR (Sve. lower).

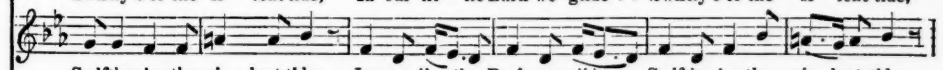
See our Oars with feather'd spray, Sparkle in the beam of day; In our lit - tle Bark we glide

BASS.

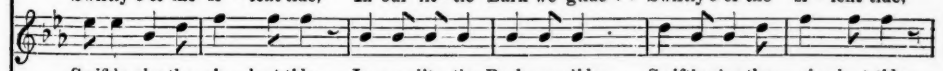
See our Oars with feather'd spray, Sparkle in the beam of day; in our lit - tle Bark we glide



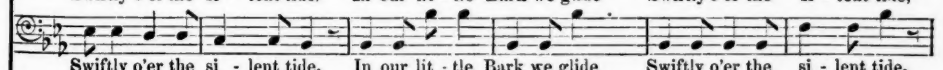
Swiftly o'er the si - lent tide, In our lit - tle Bark we glide . . Swiftly o'er the si - lent tide,



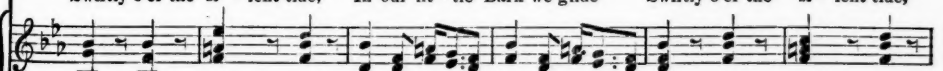
Swiftly o'er the si - lent tide, In our lit - tle Bark we glide . . Swiftly o'er the si - lent tide,



Swiftly o'er the si - lent tide. In our lit - tle Bark we glide Swiftly o'er the si - lent tide,



Swiftly o'er the si - lent tide, In our lit - tle Bark we glide Swiftly o'er the si - lent tide,



SEE OUR OARS WITH FEATHER'D SPRAY.

1st time. 2nd time.

Swift-ly o'er the si-lent tide, si-lent tide,
 Swift-ly o'er the si-lent tide, si-lent tide,
 Swift-ly o'er the si-lent tide, si-lent tide,
 Swift-ly o'er the si-lent tide, si-lent tide.

1st time. 2nd time.

p *stacc.*
 From yon-der lone and roc-ky shore, the War-rior Her-mit to restore, the War-rior
 From yon-der lone and roc-ky shore, the War-rior Her-mit to restore, the War-rior
 From yon-der lone and roc ky shore, the War rior Her-mit to restore, the War-rior
 From yon-der lone and roc ky shore, the War-rior Her-mit to restore, the War-rior

pp
 Her-mit to re-store, And sweet the morning breezes blow, while
 Her-mit to re-store, And sweet the morning breezes blow, while
 Her-mit to re-store, And sweet the morning breezes blow, while
 Her-mit to re-store, And sweet the morning breezes blow, while

Horns. *p*

SEE OUR OARS WITH FEATHER'D SPRAY.

[illegible]

Glee for Three Voices

Mark the merry elves.

Composed by
DR. CALLOOT.

(THE FAIRIES.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

1st TREBLE.
2nd TREBLE.
BASS.
ACCOMP.

Allegretto.
Mark the mer-ry elves of fai - ry land, Mark the mer-ry elves of fai - ry
Mark the mer-ry elves of fai - ry land, Mark the mer-ry elves of fai - ry
Mark the mer-ry elves of fai - ry land, Mark the mer-ry elves of fai - ry

Allegretto.
p Sempre stacc.

p
land, In the cold moon's glea - my glance, In the cold moon's glea - my
land, *Dolce.* In the cold moon's glea - my
land, In the cold moon's glea - my glance, In the cold moon's glea - my

glance, In the cold moon's glea - my glance, *Dolce.*
glance, In the cold moon's glea - my glance, They with shadow-y mor - rice dance,
glance, In the cold moon's glea - my glance, They with shadow-y mor - rice dance,

They with shadow-y mor - rice dance,
They with shadow-y mor - rice dance, *p* Soft mu - sic dies a - long the
Dolce. *dim.*
Soft mu - sic dies a - long the de - sert land, . . .
p Sost.

MARK THE MERRY ELVES.

pp Soft mu - sic dies a - long the de - sert land, a - long the
pp land, Soft mu - sic dies, Soft mu - sic dies a - long the de - sert land, a - long the
 Soft mu - sic dies a - long the

Adagio dim. de - sert land. *ad lib. cres.* a - long the de - sert land. *f Spiritoso.* Soon at peep of
 de - sert land. *cres.* a - long the de - sert land. *f* Soon at peep of
 de - sert land. *cres.* a - long the de - sert land. *f* Soon at peep of
Adagio colla voce. *ad lib.* *cres.* *ad lib. mf*

Calando. *dim.* cool-ey'd day, *Spiritoso.* Soon the num'rous lights de - cay, *f* Soon at peep of cool-ey'd day,
 cool-ey'd day, *f* Soon the num'rous lights de - cay, *f* Soon at peep of cool-ey'd day,
 cool-ey'd day, *f* Soon the num'rous lights de - cay, *f* Soon at peep of cool-ey'd day,
Sotto. *p calto.* *colla voce.* *mf*

Calando. *Adagio.* *Tempo primo. dolce.* Soon the num'rous lights de - cay. Merri-ly, now merri-ly, mer-ri-ly, now merri-ly,
 Soon the num'rous lights de - cay. Merri-ly, now merri-ly, mer-ri-ly, now merri-ly,
 Soon the num'rous lights de - cay.
Calando. *Tempo primo.* *p*

MARK THE MERRY ELVES.

ten.
Af-ter the dew-y moon they fly, Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now
Af-ter the dew-y moon they fly, Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now
Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now
mf

p mer-ri-ly, *p* Af-ter the dew-y moon they fly, *dolce. p* Af-ter the dew-y moon they fly,
mer-ri-ly, Af-ter the dew-y moon they fly, Af-ter the dew-y moon they fly,
mer-ri-ly, Af-ter the dew-y moon they fly, Af-ter the dew-y moon they fly.
p *ost.*

f Mer-ri-ly, now mer-ri-ly, *p* mer-ri-ly, now mer-ri-ly, *f* Af-ter the dew-y moon they fly, . . .
Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now mer-ri-ly, After the dew-y moon they fly, . . .
Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now mer-ri-ly, Af-ter the dew-y moon they fly, they fly,
p *f*

p After the dew-y moon they fly, they fly, they fly, fly. *1st.* *2nd.*
After the dew-y moon they fly, they fly, they fly, fly.
After the dew-y moon they fly, they fly, they fly, fly.
f *1st.* *2nd.* *ten.* *f* *Ped.* *f*

The words adapted by
C. DOBSON COLLETT.

Calm is the glassy ocean.

From Mozart's "Idomeneo."

(PLACIDO E IL MAR.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 55, Poultry (E.C.).

Andantino.

TREBLE.

ALTO.

TENOR, (8ve. lower.)

BASS.

ACCOMP.

p

Calm is the glas-sy o - - cean, hope smiles once more se - rene - ly,
Pla - cido è il mar, an - dia - - mo, tut - to si ras - si - cu - - ra,

Calm is the glas-sy o - - cean, hope smiles once more se - rene - ly,
Pla - cido è il mar, an - dia - - mo, tut - to si ras - si - cu - - ra,

Calm is the glas-sy o - - cean, hope smiles once more se - rene - ly,
Pla - cido è il mar, an - dia - - mo, tut - to si ras - si - cu - - ra,

Calm is the glas-sy o - - cean, hope smiles once more se - rene - ly,
Pla - cido è il mar, an - dia - - mo, tut - to si ras - si - cu - - ra,

gent - ly, gent - ly, hope smiles once more se - rene - - ly; our
tut - to, tut - to, tut - to si ras - si - cu - - ra, fè -

gent - ly, gent - ly, hope smiles once more se - rene - - ly; our
tut - to, tut - to, tut - to si ras - si - cu - - ra, fè -

gent - ly, gent - ly, hope smiles once more se - rene - - ly; our
tut - to, tut - to, tut - to si ras - si - cu - - ra, fè -

gent - ly, gent - ly, hope smiles once more se - rene - - ly; our
tut - to, tut - to, tut - to si ras - si - cu - - ra, fè -

f *p*

CALM IS THE GLASSY OCEAN.

The musical score is written for voice and piano. It consists of three systems of music. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The lyrics are in English and Italian. The piano part includes dynamic markings such as *f*, *p*, and *f*. The score concludes with a double bar line and a repeat sign.

bark se-cure - ly ri - - deth, and soft winds fill our sails, our bark se-cure - ly
 li - ce a-vrem ven - tu - - ra, sù, sù, par-tiamo or, or, fe - li - ce avrem ven -

bark se-cure - ly ri - - deth, and soft winds fill our sails, our bark se-cure - ly
 li - ce avrem ven - tu - - ra, sù, sù, par-tiamo or, or, fe - li - ce avrem ven -

bark se-cure - ly ri - - deth, our bark se-cure - ly
 li - ce a-vrem ven - tu - - ra, fe - li - ce a - vrem ven -

bark se-cure - ly ri - - deth, our bark se-cure - ly rides, 'se-cure - ly
 li - ce a-vrem ven - tu - - ra, fe - li - ce avrem, fe - li - ce avrem ven -

ri - deth, and soft winds fill our sails, yes fill our sails, and soft winds fill our
 tu - ra sù, sù, partiamo or, or, partiamo or, or, sù, sù, par - tiamo or,

ri - deth, and soft winds fill our sails, yes fill our sails, and soft winds fill our
 tu - ra sù, sù, partiamo or, or, partiamo or, or, sù, sù, par - tiamo or,

ri - deth, and soft winds fill our sails, yes fill our sails, and soft winds fill our
 tu - ra sù, sù, partiamo or, or, partiamo or, or, sù, sù, par - tiamo or,

ri - deth, and soft winds fill our sails, yes fill our sails, and soft winds fill our
 tu - ra sù, sù, partiamo or, or, partiamo or, or, sù, sù, par - tiamo or,

sails yes, soft winds fill our sails, yes, soft winds fill our sails, Ye
 or, sù, sù, par - tia - mo or, or, sù, sù, par - tia - mo or, or, So -

sails, yes, fill our sails, yes, fill our sails.
 or, par - tia - mo or, or, par - tia - mo or, or.

sails, yes, soft winds fill our sails, yes, soft winds fill our sails.
 or, sù, sù, par - tia - mo or, or, sù, sù, par - tia - mo or, or

sails, yes, fill our sails, yes, fill our sails.
 or, par - tia - mo or, or, par - tia - mo or, or.

f *p* *f* *

CALM IS THE GLASSY OCEAN.

gen - tle ze - phyr's sweet - ly breath - ing, calm ye the
a - vi zef - fi - ri so - li spi - ra - te del fred - do

fu - ry of Bo - reas proud blow - ing smooth and re - fresh - ing,
Bo - re - a . . . l'i - ra cal - ma - te d'au - ra pia - ce - vole

sof - ten his ri - gor, gent - ly now send - ing
cor - te - si sia - te se - da voi spar - ge - si

breez - es soft and calm, . . . gent - ly now send - ing
per . . . tut - to a - mor . . . se - da voi spar - ge - si

ing breez - es soft . . . and calm.
ge - si per tut - to a - mor.

D. C. dal 

Symphony to conclude.
2nd time.

D. C. dal 

Words by
HENRY ROBERTSON, Esq.

This pleasant Month of May.*

Music composed by
WILLIAM BEALE

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Foultry (E.C.).

Met. $\text{♩} = 126$.

ALTO.
1st TENOR, (Sve. lower.)
2nd TENOR, (Sve. lower.)
BASS.

This plea-sant Month of May, the Fauns and Sa - tyrs trip it, fa
This plea-sant Month of May, the Fauns and Sa - tyrs trip it, fa
This plea-sant Month of May, the Fauns and Sa - tyrs
This plea-sant Month of May, the Fauns and Sa - tyrs

la la la la la la la la la la la, fa la la la la la, All
la la la la la la la la la la la, fa la la la la la,
trip it, fa la la la la la la la la la la,
trip it, fa la la la la la la la la la la,

Nature now is gay, all Na - ture now is gay, fa la la la la la
All Nature now is gay, all Nature now is gay, fa la la
All Na-ture now is gay, fa
All Na-ture now is gay, fa la la la la la la

Met. $\text{♩} = 126$.

la la la la la, fa la la la la la. The live - ly Nymphs and
la la la la la, fa . . la la la la. The live - ly Nymphs and
la la la la la la la la la la. The live - ly Nymphs and
la, fa la la la la la. The live - ly Nymphs and

* The spelling has been modernised from "This pleasaunt Monthe of Maie," &c.

THIS PLEASANT MONTH OF MAY.

Met. ♩ = 126.

gen - tie Swains, see, see how light they skip it, see, see how light they skip
 gen - tie Swains, see, see how light they skip it, they skip it, fa
 gen - tie Swains, see, see how light they skip, it, they skip
 gen - tie Swains, see, see how light they skip it, see, see how light they

it, fa la la la la la la la la la, fa la la la la la la la la la
 la la la la la la la la, fa la la la la la la la la la la,
 it, fa la la la la la la, fa la la la la la la la . . . la la la la,
 skip it, fa la la la la la la la

la, fa la la la la la la la la la, fa
 fa la la la la la la, fa la la la la la la, fa la la la la la la la
 fa la la la la la, fa la la la la la la
 la la la la la la la la la, fa

1st time. 2nd time.
 la la la la la la. Thir - sis cease to la - ment, let
 la la la la la. Thir - sis cease to la - ment, let
 la, fa la la la la. Thir - sis cease to la - ment, let
 la la la la la la. Thir - sis cease to la - ment, let

not des - - pair . . o'er - - - take thee, thy
 not des - - pair o'er - take . . thee, thy
 not des - pair o'er - take thee, o'er - take . . thee, thy
 not des - - - pair o'er - - - take thee, thy

THIS PLEASANT MONTH OF MAY.

mis - tress will re - - lent, thy mis - tress will re -

mis - tress will re - - lent, thy mis - tress will re -

mis - tress will re - - lent, thy mis - tress will re -

mis - tress will re - - lent, thy mis - tress will re -

Met. ♩ = 126.

- - lent, she comes to ease thy wound - ed heart. Then up, sad swain, and wake

- - lent, she comes to ease thy wound - ed heart. Then up, sad swain, and

- - lent, she comes to ease thy wound - ed heart. Then up, sad

- - lent, she comes to ease thy wound - ed heart. Then up, sad swain, and

thee, then up, sad swain, and wake thee, fa la la la la, fa la la la

wake thee, and wake thee, fa la la la la la la la la, fa la la la

swain, and wake thee, and wake thee, fa la la la la la la, fa la la la

wake thee, then up, sad swain, and wake thee, fa la

la, fa la la la la la la la la, fa la la la la la la

la la la la la la la la, fa la la la la la la la la

la, fa la la la la la la la, fa la la la la

la la la la la la la la la la la la la la

la la la la la la la, fa la la la la la la, fa la la la la

la la la la, fa la la la la la la la la, fa la la la la

la, fa la la la la la la la la, fa la la la la

la la la la la, fa la la la la la la

The Poetry by LEIGH HUNT.

Christmas.

PART SONG.
The Music by G. A. MACFARREN.

London NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

SOPRANO. *ff Allegro gioiale.*
Christ-mas comes! . . he comes, he comes, he comes, Usher'd with a rain of plums; .

ALTO.
Christ-mas comes! he comes, he comes, Usher'd with a rain of plums; .

TENOR, (Sve. lower.)
Christ-mas comes! . . he comes, he comes, Usher'd with a rain of plums; .

BASS.
Christmas comes! he comes, he comes, he comes, Usher'd with a rain of plums; .

ACCOMP. *ff*
Met. ♩ = 136.

Hol-lies in the windows greet him; Schools come driving post to meet

. . . Hollies in the windows greet him; Schools come driving post to meet

. . . Hol-lies in the win-dows greet him; Schools come driving

. . . Hollies in the win-dows greet him; Schools come driving

him, Schools come driving post to meet him; Gifts precede him, bells proclaim him, Ev'ry mouth delights to

him, Schools come driving post to meet him; Gifts precede him, bells proclaim him, Ev'ry mouth delights to

post to meet him; Schools come driving post; Gifts precede him, bells proclaim him, Ev'ry mouth delights to

post to meet him; Schools come driving post; Gifts precede him, bells proclaim him, Ev'ry mouth delights to

CHRISTMAS.

name him; Wet, and wind, and dark, Make him but the warm-er mark; And yet he comes not one em-
 name him; Wet and dark Make him but the warm-er mark; And yet he comes not one em-
 name him; Wet and cold, and wind and dark, Make him but the warm-er mark; And yet he comes not one em-
 name him; Wet and dark make him but the warm-er mark; And yet he comes not one em-

- bodied, U-ni-ver-sal's the blithe Godhead, And in ev'-ry fes-tal house Presence hath u-bi-qui-
 - bodied, U-ni-ver-sal's the blithe Godhead, And in ev'-ry fes-tal house Presence hath u-bi-qui-
 - bodied, U-ni-ver-sal's the blithe Godhead, And in ev'-ry fes-tal house Presence hath u-bi-qui-
 - bodied, U-ni-ver-sal's the blithe Godhead, And in ev'-ry fes-tal house Presence hath u-bi-qui-

- tous, And in ev'-ry fes-tal house Presence hath u-bi-qui-tous, Presence hath u-bi-qui-tous.
 - tous, And in ev'-ry fes-tal house Presence hath u-bi-qui-tous, Presence hath u-bi-qui-tous.
 - tous, And in ev'-ry fes-tal house Presence hath u-bi-qui-tous, Presence hath u-bi-qui-tous.
 - tous, And in ev'-ry fes-tal house Presence hath u-bi-qui-tous, Presence hath u-bi-qui-tous.

CHRISTMAS.

dolce.
Curtains, those snug room en-fold-ers, Hang up-on his mil-lion shoulders, Hang up-on his mil-lion
cres.
dolce.
Curtains, those snug room en-fold-ers, Hang upon his mil-lion shoulders, Hang up-on his mil-lion
cres.

p
And he has a mil-lion eyes Of fire, And he has a mil-lion eyes . . . Of
cres.
p
And he has a mil-lion eyes Of fire, And he has a mil-lion eyes . . . Of
cres.
shoul- ders; And he has a mil-lion eyes Of
p
shoul- ders; And he has a mil-lion eyes Of
cres.

ff *pp*
fire; . . . and eats a mil-lion pies, And is ve-ry mer-ry and wise, And is
ff *pp*
fire; . . . and eats a mil-lion pies, And is ve-ry mer-ry and wise, and is ve-ry
ff *pp*
fire; . . . And eats a mil-lion pies, And is ve-ry mer-ry and wise, And is
ff *pp*
fire; . . . And eats a mil-lion pies, And is ve-ry mer-ry and wise, and is ve-ry
ff *pp*

CHRISTMAS.

ve - ry mer - ry and wise, Ve - ry wise and ve - ry merry, And he loves a kiss be -
 - - ry, ve - ry, ve - ry ve - ry merry and wise, ve - ry wise and ve - ry merry, And he loves a kiss . be -
 ve - ry mer - ry and wise, ve - ry wise and very mer - ry, And he loves a kiss be -
 - - ry, ve - ry ve - ry, ve - ry merry and wise, ve - ry wise and ve - ry mer - ry, And he loves a kiss, be -

- - neath . . the ber-ry. He would
 - - neath the ber-ry. He would
 - - neath . . the ber-ry. He would have us, one and all, He would have us one and all, He would
 - - neath . . the ber-ry. He would have us, one and all, He would

have us, one and all, Wake at his be - nignant call, And all grow wise, and all lay down Strife, and
 have us, one and all, Wake at his be - nignant call, And all grow wise, and all lay down Strife, and
 have us, one and all, Wake at his be - nignant call, And all grow wise, and all lay down Strife, and
 have us, one and all, Wake at his be - nignant call, And all grow wise, and all lay down Strife, and

CHRISTMAS.

jea - lousy, and frown, And like the sons of
 jea - lousy and frown, And like the sons of
 jea - lousy, and frown, Strife, and jea - lousy, and frown, . . . And like the sons of
 jea - lousy, and frown, And like the sons of

pp *cres.*

one great mo - ther, Share, and be blest with one a - no - ther,
 one great mo - ther, Share, and be blest with one a - no - ther,
 one great mo - ther, Share, and be blest with one a - no - ther, And like the sons
 one great mo - ther, Share, and be blest with one a - no - ther, And

ff *ff*

And like the sons, share and be blest . . . with one . . . an - o - ther.
 And like the sons, be blest . . . with one . . . an - o - ther.
 . . . of one great mother share and be blest . . . with one . . . an - o - ther.
 like the sons of one mother share and be blest . . . with one . . . an - o - ther.

ff *ff* *p* *p* *f* *f* *p* *p*

Glee.

Glorious Apollo.

Composed by S. WEBB.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85 Foultry (E.C.).

Andante. SOLO. (Repeat in Chorus.)

ALTO.
TENOR,
(Sve lower).
BASS.

Glo - rious A - pol - lo, from on high be - held us Wand' - ring to

Glo - rious A - pol - lo, from on high be - held us Wand' - ring to

Glo - rious A - pol - lo, from on high be - held us Wand' - ring to

ACCOMP.
Met. $\text{♩} = 108$.

Andante

SOLO.

find a Tem - ple for his praise, Sent Po - ly - hym - nia

find a Tem - ple for his praise, Sent Po - ly - hym - nia

find a Tem - ple for his praise, Sent Po - ly - hym - nia

hi - ther to shield us, While we our - selves such a structure might raise.

hi - ther to shield us, While we our - selves such a structure might raise.

hi - ther to shield us, While we our - selves such a structure might raise.

GLORIOUS APOLLO.

SOLO. (Repeat in Chorus.)

Thus then com - bin - ing, Hands and hearts join - ing, Sing we, in har - mo - ny, A -

Thus then com - bin - ing, Hands and hearts join - ing, Sing we, in har - mo - ny, A -

Thus then com - bin - ing, Hands and hearts join - ing, Sing we, in har - mo - ny, A -

pp

1st time. 2nd time. Solo.

- pol - lo's praise. praise. A - pol - lo's praise, A -

- pol - lo's praise. praise. A - pol - lo's praise, A -

- pol - lo's praise, praise. A - pol - lo's praise, A -

1st time. 2nd time.

p sosten.

CHORUS.

- pol - lo's praise. A - pol - lo's praise, A - pol - lo's praise.

- pol - lo's praise. A - pol - lo's praise, A - pol - lo's praise.

- pol - lo's praise. A - pol - lo's praise, A - pol - lo's praise.

SOLO. (Repeat in Chorus.)

Here ev'-ry gen'-rous sen - timent a - wak - ing, Mu - sic in - spi - ring

Here ev'-ry gen'-rous sen - timent a - wak - ing, Mu - sic in - spi - ring

Here ev'-ry gen'-rous sen - timent a - wak - ing, Mu - sic in - spi - ring

mf

GLORIOUS APOLLO.

SOLO.

u - ni - ty and joy. Each so - cial plea - sure giv - ing and par - tak - ing, Glee and good

SOLO. (Repeat in Chorus.)

humour our hours em - - ploy. Thus then com - bi - ning, Hands and hearts

1st time. 2nd time. SOLO.

join - ing, Long may con - ti - nue our u - ni - ty and joy, joy, our u - ni - ty and

ff CHORUS. Rall.

joy, our u - ni - ty and joy, our u - ni - ty and joy, our u - ni - ty and joy.

Poetry from OSSIAN.

Who comes so dark.

DR. CALLOOTT.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.).

ALTO.

TENOR,
(Sve lower.)

BASS.

ACCOMP.

ad lib.

p *colla voce.*

Who comes so dark from Ocean's roar,

Moderato $\text{♩} = 104.$

Who comes so dark from ocean's

Who comes so dark from ocean's

like Au - tumn's sha - dowy cloud? from o - cean's roar, from ocean's

p

cres. *mf*

roar, like Autumn's shadowy cloud? like Autumn's shadowy

cres. *mf*

roar, like Autumn's shadowy cloud? like Autumn's shadowy

cres. *mf*

roar, like Autumn's shadowy cloud? like Autumn's shadowy cloud? like

mf

Poco più moto. $\text{♩} = 116.$

sha - dowy cloud? Death is trem - - bling in his hand, is trem -

rall.

sha - - - dowy cloud? Death is trem - - bling in his hand, is trem

Autumn's shadowy cloud? Death is trem - - bling, Death is

rall. *p* *Poco più moto.*

WHO COMES SO DARK?

- - bling in his hand! His eyes are flames of fire, his eyes are flames of
 - - bling in his hand! His eyes are flames of fire, his eyes are flames of
 trembling in his hand! His eyes are flames of fire, his

fire, his eyes are flames of fire, are flames of fire!
 fire, his eyes are flames of fire, are flames of fire!
 eyes are flames of fire, his eyes are flames of fire, are flames of fire!

Più moto. $\text{♩} = 138.$ *mf*
 Son of the
mf Son of the clou - dy night, re - tire, re - tire! . . .
mf Son of the clou - dy night, re - tire, re - tire, . . . re - tire,
Più moto. *mf*

dim. *Un poco più Lento.* *mf* *dim.*
 clou - dy night, re - tire, re - tire, . . . re - - tire! Son of the clou - dy
dim. *mf* *dim.*
 . . . Son, . . . Son of the clou - dy night, re - tire! Son of the clou - dy
dim. *mf* *dim.*
 re - tire, Son of the clou - dy night, re - tire! Son of the clou - dy
Un poco più Lento. *mf* *dim.*

WHO COMES SO DARK ?

p *rall.* *mf* *Allegro moderato.* $\text{♩} = 144.$ *f* *p*

night, re - tire! Call thy winds, and fly, call thy winds, and fly: re -

night, re - tire! Call thy winds, and fly, call thy winds, and fly: re -

night, re - tire! Call thy winds, and fly, call thy winds, and fly: re -

p *rall.* *mf* *Allegro moderato.* *f* *p*

pp

- tire thou to thy cave, re - tire, re - tire, re - tire thou

- tire thou to thy cave, re - tire, re - tire thou

- tire thou to thy cave,

pp

cres. *p* *pp*

to thy cave, re - tire thou to thy cave: re -

to thy cave, re - tire thou to thy cave: re -

re - tire, re - tire thou to thy cave: re -

cres. *p* *pp*

dim. e rall. *ppp* *Andante Larghetto.* $\text{♩} = 56.$ *dol.*

tire thou to thy cave. But let us sit by the

- tire thou to thy cave. But let us sit by the

- tire thou to thy cave. But let us sit by the

dim. e rall. *ppp* *Andante Larghetto.* *p*

WHO COMES SO DARK.

mos - - sy fount; let us hear the mournful voice of the breeze, when it

sighs on the grass of the cave, Let us

hear the mournful voice of the breeze, when it sighs, when it sighs,
when it sighs, when it sighs,
when it sighs, when it

sighs on the grass of the cave, when it sighs on the grass of the Cave.
sighs on the grass of the cave, . . . on the grass of the Cave.
sighs on the grass of the cave, when it sighs on the grass of the Cave.

Glee for Three Voices,
by DR. CALVERT.

The May Fly.

Poetry by
MARY ROBINSON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 85, FOLLY STREET (E.C.).

Poco Allegretto. Met. ♩=63.

1st TREBLE. Poor in - sect, Poor in - sect, what a lit - tle day,
2nd TREBLE. Poor in - sect, Poor in - sect, what a lit - tle day,
BASS. Poor in - sect, Poor in - sect, what a lit - tle
ACCOMP. *p*

what a lit - tle day of sun - ny bliss is thine, what a day of sun - ny bliss is
what a lit - tle day of sun - ny bliss is thine, what a day of sun - ny bliss is
day, what a lit - tle day, what a lit - tle day of sun - ny bliss is

thine, And yet thou spread'st thy light wings gay, And yet thou spread'st thy light wings
thine. And yet thou spread'st thy light wings gay, And yet thou spread'st thy light wings
thine, And yet thou spread'st thy light wings gay, And yet thou spread'st thy light wings

cres. gay, And bid'st them spreading shine, And bid'st them spread - ing, spread - ing shine. *1st time.*
cres. gay, And bid'st them spread - ing shine, And bid'st them spread - ing, spread - ing shine.
cres. gay, And bid'st them spread - ing shine, And bid'st them spread - ing, spread - ing shine.
cres. gay, And bid'st them spread - ing shine, And bid'st them spread - ing, spread - ing shine. *1st time.*

THE MAY FLY.

2nd time. *p*

shine. Thou humm'st thy short and bu - sy tune, Un -

shine. Thou humm'st thy short and bu - sy tune,

shine. Thou humm'st . . . thy tune, Thou humm'st . . . thy tune,

2nd time. *p*

cres. - mind-ful of the blast, Un - mind-ful of the blast, Un-mind-ful of the blast, And *dol.*

Un - mind-ful of the blast, Un-mind-ful of the blast, And

cres. Un - mind-ful of the blast, Un-mind-ful of the blast,

cres. care-less, while 'tis burn-ing noon, And care-less while 'tis burn-ing noon, How short that noon has past. *mf*

care-less, while 'tis burn-ing noon, And care-less while 'tis burn-ing noon, How short that noon has past. And

dol. And care-less while 'tis burn - - ing noon, How short that noon has past. *mf*

mf And care-less while 'tis burn-ing noon, How short that noon, that noon has past. *dim.* *p*

careless while 'tis burning noon, And care-less while 'tis burning noon, How short that noon, that noon has past. *dim.* *p*

mf And care-less while 'tis burn - ing noon, How short that noon, that noon has past. *dim.* *p*

THE MAY FLY.

p ad espress.

A show'r would lay, would lay thy beauty low, A show'r would lay, would

A show'r would lay, would lay thy beauty low, A show'r would lay, would

A show'r would lay thy beau - - ty low, A show'r would lay thy

p

cres. mf

lay thy beauty low, The dew of twilight be . . . thy storm of des - ti - ny,

lay thy beauty low,

beau - - ty low, The tor - rent of thy o - ver-throw, The

mf

The tor - rent of thy o - verthrow, thy storm of des - ti - ny.

thy storm of des - ti - ny, thy storm of des - ti - ny.

tor - rent of thy o - verthrow, The tor - rent of thy o - verthrow, thy storm of des - ti - ny.

f

pp *cres.*

Then, then, in - sect, Then, then, in - sect, spread thy shining wing,

pp *cres.*

Then, then, in - sect, Then, then, in - sect, spread thy shining wing,

pp *cres.*

Then, then, in - sect, Then, then, in - sect, spread thy shining

pp *cres.*

THE MAY FLY.

spread thy shining wing, Hum on thy bu - sy lay, Hum on thy bu - sy
 spread thy shining wing, Hum on thy bu - sy lay, Hum on thy bu - sy
 wing, spread thy shin - ing wing, Hum on thy bu - sy lay, thy bu - sy

lay, . . For man, like thee, has but his Spring, For man, like thee, has but his
 lay, . For man, like thee, has but his Spring, For man, like thee, has but his
 lay, For man, like thee, has but his Spring, For man, like thee, has but his

rall. Spring, Like thine it fades a - way. For
rall. Spring, Like thine it fades a - way. *a tempo ed espress.* For man, like thee, has but his spring, For
rall. Spring; Like thine it fades a - way. For man, like thee, has
rall. *a tempo.*

rall. man, like thee, has but his Spring, Like thine, like thine it fades a - way.
rall. man, like thee, has but his Spring, Like thine, like thine it fades a - way.
rall. but his spring, has but his Spring, Like thine, like thine it fades a - way.
rall.

CHORUS
From the Opera of
"La Clemenza di Tito"

To Rome's immortal Leader.

Composed by
MOZART.

(SERBATE O DEI CUSTODI.)

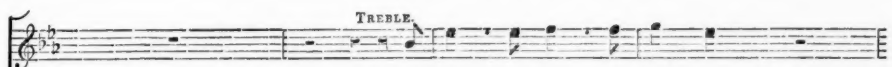
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

ACCOMP.

Presto. Met. 112 = ♩



TREBLE.



To Rome's im - mor - tal Lead - er

ALTO.



To Rome's im - mor - tal Lead - er

TENOR, (8ve lower).



To Rome's im - mor - tal Lead - er

BASS.



To Rome's im - mor - tal Lead - er



TO ROME'S IMMORTAL LEADER.

raise we the voice of wel - come; Of Rome's vic - to - rious He - ro, pro -

raise we the voice of wel - come; Of Rome's vic - to - rious He - ro, pro -

raise we the voice of wel - come; Of Rome's vic - to - rious He - ro, pro -

raise we the voice of wel - come; Of Rome's vic - to - rious He - ro, pro -

- - claim the glorious deeds, His glorious deeds, His glorious deeds. In songs of

- - claim the glorious deeds, His glorious deeds, His glorious deeds. In songs of

- - claim the glorious deeds, His glorious deeds, His glorious deeds. In songs of

- - claim the glorious deeds His glorious deeds, His glorious deeds. In songs of

tri - umph, in songs of tri - umph set forth the He - ro's

tri - umph, in songs of tri - umph set forth the He - ro's

tri - umph, in songs of tri - umph set forth the He - ro's

tri - umph, in songs of tri - umph set forth the He - ro's

TO ROME'S IMMORTAL LEADER.

con - - quest. His ho - nor, His courage, His ho - nor, His

courage, His va - lor loud pro - claim. To Rome's im - mor - tal

Lead - er raise we the voice of wel - come; Of Rome's vic - to - rious

TO ROME'S IMMORTAL LEADER.

He-ro, proclaim the glo-rious deeds, the glo- - rious

He-ro, proclaim the glo-rious deeds, the glo- - rious

He-ro, proclaim the glo-rious deeds, the glo- - rious

He-ro, proclaim the glo-rious deeds, the glo- - rious

deeds, the glo- - rious deeds.

deeds, the glo- - rious deeds,

deeds, the glo- - rious deeds,

deeds, the glo- - rious deeds,

The Orchestral Parts of this Chorus are published by Novello and Co., price 2s. 4d.

MUSIC
WITH
SACRED WORDS,
FROM
VOLS. V. AND VI.
OF
THE MUSICAL TIMES.

A Grace.

VINCENT NOVELLO

With spirit.

TREBLE. Give thanks to God and praise . . His Name . for e - ver,

ALTO. Praise the Lord for e - ver and e - ver, Praise the Lord for

TENOR (8ve lower.) Give thanks to God and praise . . His Name.

BASS. Praise the Lord for e - ver and

O praise the Lord our God for all His loving kind - ness and good - ness,

all His lov - ing kind - - ness, for all His ten - der

. . . for e - ver, O praise the Lord our God for all His loving

e - - ver, Praise the . . Lord for all His lov - ing kind - -

Ever praise His Ho - ly Name, for e - ver praise His Ho - ly Name, e - ver bless the Lord and

mercy un - - to us, Praise His Ho - ly Name for e - ver, e - ver,

kind - ness and good - ness, E - ver praise His Ho - ly Name, for e - ver praise His

- ness, for all His ten - der mercy un - - to us, Praise His Ho - ly

praise His Ho - ly Name for e - ver and e - ver, for all His ten - der

e - ver and e - ver, for e - ver, for e - ver, and

Ho - ly Name, e - ver bless the Lord, and praise His Ho - ly Name for e - ver and

Name for e - ver, e - ver, e - ver and e - ver,

mercy unto us, O praise the Lord, give thanks to God, and praise His Name for e - ver.

e - ver, Praise the Lord for e - ver and e - ver.

e - ver, for all His ten - der mer - cy un - to us, O praise the Lord, give thanks to

for e - ver, for e - ver and e - - ver, Praise the

A Full Anthem
for Four Voices.

In Jewry is God known.

J. CLARKE WHITFIELD.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

CHORUS. *Lively.* Psalm lxxvi, 1, 2, 3.

TREBLE. In . . Jew - ry is God known, his name is great in

ALTO. In Jew - ry is God known, his name is great in

TENOR, (eve. lower.) In . . Jew - ry is God known, his name is great in

BASS. In Jew - ry is God known, his name is great in

ACCOMP. FULL. $\text{♩} = 88$. Ped. 8ves. 8ves.

CHORUS. Is - ra - el, VERSE. his name is great in

Is - ra - el. In Jew - ry is God . . . known, his name is great in

Is - ra - el. In Jew - ry is God known, his name is great in

Is - ra - el. In Jew - ry is God known, his name is great in

Is - ra - el. In Jew - ry is God known, his name is great in

soft. FULL.

Is - ra - el, is great, is great, his name is great in Is - ra -

Is - ra - el, is great, is great, his name is great in Is - ra -

Is - ra - el, his name is great, his name is great, his name is great in Is - ra -

Is - ra - el, his name is great, his name is great, his name is great in Is - ra -

reeds.

IN JEWRY IS GOD KNOWN.

- el, is great, is great, his name is great in Is - ra - el.

- el, is great, is great, his name is great in Is - ra - el.

- el, his name is great, his name is great, his name is great in Is - ra - el.

- el, his name is great, his name is great, his name is great in Is - ra - el.

VERSE. FIVE VOICES. *Moderate time.*

1st TREBLE. At Sa - lem is his ta - ber - na - cle,

2nd TREBLE. At Sa - lem is his ta - ber - na - cle,

ALTO. At Sa - lem is his ta - ber -

TENOR, (sings lower.) At Sa - lem is his ta - ber - na - cle, is his ta - ber -

BASS. At Sa - lem is his ta - ber

VERSE. FIVE VOICES. *Moderate time.*

ACCOMP. *Soft.*

IN JEWRY IS GOD KNOWN.

and his dwell-ing in Si - on, At
and his dwell-ing in Si - on, At
- na - cle, and his dwell - ing in Si - on, and his dwell-ing in Si - on,
- na - cle, and his dwell - ing in Si - on, and his dwell-ing in Si - on, At
- na - cle, and his dwell - ing in Si - on, and his dwell-ing in Si - on,

Sa - lem is his ta - - ber - na - cle, and his
Sa - lem is his ta - - ber - na - cle, and his
At Sa - lem is his ta - - ber - na - cle.
Sa - lem is his ta - ber - na - cle, is his ta - ber - na - cle, and his
At Sa - lem is his ta - ber - na - cle,

IN JEWRY IS GOD KNOWN.

dwel - ing in Si - on, at Sa - lem, at Sa - lem is his ta - ber -

dwel - ing in Si - on, at Sa - lem, at Sa - lem is his ta - ber -

dwel - ing in Si - on, at Sa - lem, at Sa - lem is his ta - ber -

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'dwel - ing in Si - on, at Sa - lem, at Sa - lem is his ta - ber -'.

- - na - cle, and his dwell - - - ing, his dwell - ing in Si - on,

- - na - cle, his dwelling, his dwelling, his dwell - ing in Si - on,

his dwelling, his

- - na - cle, his dwelling, his dwelling, his dwell - ing in Si - on,

his dwelling,

This system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: '- - na - cle, and his dwell - - - ing, his dwell - ing in Si - on, - - na - cle, his dwelling, his dwelling, his dwell - ing in Si - on, his dwelling, - - na - cle, his dwelling, his dwelling, his dwell - ing in Si - on, his dwelling,'.

IN JEWRY IS GOD KNOWN.

his dwell - ing, his dwell - ing, his dwell - ing in Si - on.

his dwell - ing, his dwell - ing, his dwell - ing in Si - on.

dwell - ing, his dwell - ing in Si - on.

his dwell - ing, his dwell - ing in Si - on.

his dwell - ing, his dwell - ing in Si - on.

CHORUS. *Lively.*

TREBLE. There brake he the

ALTO. There brake he the

TENOR, (Sve. lower.) There brake he the ar-rows of the bow,

BASS. There brake he the ar-rows of the bow,

CHORUS. *Lively.*

ACCOMP. *Full, with Reeds.*

♩ = 132.

ar-rows of the bow, the shield, the sword, the sword, and the bat-tle,

ar-rows of the bow, the shield, the sword, the sword, and the bat-tle,

the shield, the sword, the sword, and the bat-tle,

the shield, the sword, the sword, and the bat-tle,

IN JEWRY IS GOD KNOWN.

VERSE.

CHORUS.

There brake he the ar-rows of the bow, The
 There brake he the ar-rows of the bow, the ar-rows of the bow, The
 There brake he the ar-rows of the bow, the ar-rows of the bow, The
 There . . brake he the ar-rows of the bow, the ar-rows of the bow, The
Soft. *Full.*

shield, the sword, the sword, and the bat-tle, the shield, the sword, the
 shield, the sword, the sword, and the bat-tle, the shield, the sword, the
 shield, the sword, the sword, and the bat-tle, the shield, the sword, the
 shield, the sword, the sword, and the bat-tle, the shield, the sword, the

sword and the bat-tle, the shield, the sword, the sword, and the bat-tle.
 sword and the bat-tle, the shield, the sword, the sword, and the bat-tle.
 sword and the bat-tle, the shield, the sword, the sword, and the bat-tle.
 sword and the bat-tle, the shield, the sword, the sword, and the bat-tle.

Full Anthem.

Unto thee, O Lord.

CHARLES KING, M.B.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Moderato. Psalm xxv.

TREBLE. Un - - to thee, O Lord, will I . . lift up .

ALTO. Un - to thee, . . O Lord, will I . . . lift up . .

TENOR.
(Sve. lower.)

BASS. Un - - to thee, O Lord, will I lift

ACCOMP. *Moderato.*

. . . my soul, . . will I . . . lift up my soul,

. . . my soul, . . will I . . . lift up my soul, will I . .

Un - to thee, O . . . Lord, will I . .

up my soul, will I lift up my soul, will I lift

Un - to thee, O

. . . lift up . . my soul, lift up my soul, Un - to thee, O

. . . lift up . . my soul, lift up my soul, Un - to thee, O

up my soul, lift up my soul, Un - to thee, O

UNTO THEE, O LORD.

Lord, will I lift up my soul;

Lord, will I lift up my soul; my God, I have put my

Lord, will I lift up my soul; my God, I have put my

Lord, will I lift up my soul; my God, I have put my

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Lord, will I lift up my soul;'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

my God, I have put my trust in thee, I have

trust in thee, my God, I have put my trust in thee,

trust in thee, my God, I have put my trust in thee, I have

trust in thee, I have

This system continues the vocal entries. The lyrics are 'my God, I have put my trust in thee, I have trust in thee, my God, I have put my trust in thee, trust in thee, my God, I have put my trust in thee, I have trust in thee, I have'. The piano accompaniment continues with sustained chords and melodic fragments.

put my trust in thee, have put my trust in thee,

I have put my trust in thee,

put my trust in thee, have put my trust in thee, O

put my trust in thee, I have put my trust in thee, O let me

This system concludes the vocal entries. The lyrics are 'put my trust in thee, have put my trust in thee, I have put my trust in thee, put my trust in thee, have put my trust in thee, O put my trust in thee, I have put my trust in thee, O let me'. The piano accompaniment features more active harmonic movement, including triplets in the right hand.

Full Anthem.

Unto thee, O Lord.

CHARLES KING, M.B.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Moderato. Psalm xxv.

TREBLE. Un - - to thee, O Lord, will I . . . lift up . .

ALTO. Un - to thee, . . O Lord, will I . . . lift up . .

TENOR.
(8ve. lower.)

BASS. Un - - to thee, O Lord, will I lift

ACCOMP. *Moderato.*



. . . my soul, . . will I . . . lift up my soul,

. . . my soul, . . will I . . . lift up my soul, will I . .

Un - to thee, O . . . Lord, will I . .

up my soul, will I lift up my soul, will I lift

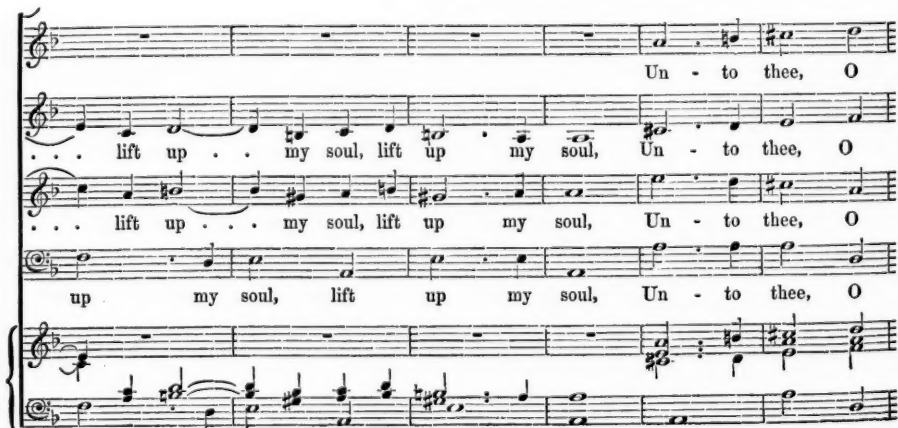


Un - to thee, O

. . . lift up . . my soul, lift up my soul, Un - to thee, O

. . . lift up . . my soul, lift up my soul, Un - to thee, O

up my soul, lift up my soul, Un - to thee, O



UNTO THEE, O LORD.

Lord, will I lift up my soul;

Lord, will I lift up my soul; my God, I have put my

Lord, will I lift up my soul; my God, I have put my

Lord, will I lift up my soul; my God, I have put my

my God, I have put my trust in thee, I have
trust in thee, my God, I have put my trust in thee,
trust in thee, my God, I have put my trust in thee, I have
trust in thee, I have

8ves.

put my trust in thee, have put my trust in thee,
I have put my trust in thee,
put my trust in thee, have put my trust in thee, O
put my trust in thee, I have put my trust in thee, O let me

UNTO THEE, O LORD.

O let me not be con -

O let me not be con - found - - ed, O

let me not be con - found - - ed, O

not be con - found - - ed, O let me not be con - found - ed,

The first system of the musical score for 'Unto Thee, O Lord'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics for the vocal parts are: Soprano: 'O let me not be con -'; Alto: 'O let me not be con - found - - ed, O'; Tenor: 'let me not be con - found - - ed, O'; Bass: 'not be con - found - - ed, O let me not be con - found - ed,'.

- - found - - ed, not be con - - found - ed, nei - ther let mine

let me not be . . con - found - - ed,

let me not . . be con - found - - ed,

O let me not be con - found - - ed,

The second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics for the vocal parts are: Soprano: '- - found - - ed, not be con - - found - ed, nei - ther let mine'; Alto: 'let me not be . . con - found - - ed,'; Tenor: 'let me not . . be con - found - - ed,'; Bass: 'O let me not be con - found - - ed,'.

e - ne mies, . . mine e - ne - mies tri - umph o - ver - me,

neither let mine e - ne - mies tri - umph o - ver

nei - ther let mine e - ne - mies, . . mine e - ne - mies

nei - ther let mine e - ne - mies . .

The third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics for the vocal parts are: Soprano: 'e - ne mies, . . mine e - ne - mies tri - umph o - ver - me,'; Alto: 'neither let mine e - ne - mies tri - umph o - ver'; Tenor: 'nei - ther let mine e - ne - mies, . . mine e - ne - mies'; Bass: 'nei - ther let mine e - ne - mies . .'.

UNTO THEE, O LORD.

tri - - - umph o - ver me, nei - ther let mine e - ne -
 me, tri - umph o - ver me, nei - ther let mine e - ne -
 tri - - - umph o - ver me, nei - ther let mine e - - ne -
 . . . tri - umph o - ver me, nei - ther let mine e - ne -

- mies . . tri - umph o - ver me, nei - ther let mine e - - ne -
 - - mies tri - umph o - ver me, nei - ther let mine e - ne -
 - - mies tri - umph o - ver me, nei - ther let mine e - - ne -
 - - mies tri - umph o - ver me, nei - ther let mine e - ne -

- mies . . . tri - umph o - ver me. A - - - - - men.
 - mies tri - umph o - ver me. A - - - - - men.
 - mies tri - umph o - ver me. A - - - - - men.
 - mies tri - umph o - ver me. A - - - - - men.

Quintetto.—From the new
Oratorio "Jerusalem."

Blessed are the Dead.

H. HUGH PIERSON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Adagio moderato assai.

REV. xiv. 13.—See also the Burial Service in the Book of Common Prayer.

Ma sotto voce.

SOPRANO
ALTO
TENOR,
Sve lower.
1st BASS
2nd BASS

Blessed are the dead;
Blessed are the dead,
Blessed are the dead;
Blessed are the dead;
Blessed are the dead;

I heard a voice from heav'n, saying: Write

Adagio moderato assai.

Accomp.
Met. ♩ = 60.

p *ass. ten.* *dol.* *pp*

1st Bass. *Andante tranquillo*

Blessed are the dead that

Andante tranquillo. ♩ = 60.

die in the Lord, blessed are the dead that die in the Lord, e - ven

sempre. p

so, saith the Spi - rit., for they rest, they rest from their la - - bours;

Ped. sos.

BLESSED ARE THE DEAD.

Bless-ed are the dead that die in the Lord, blessed are the dead that
 Bless-ed are the dead that die in the Lord, blessed are the dead that
 Bless-ed are the dead that die in the Lord, blessed are the dead that
 Bless-ed are the dead that die in the Lord, blessed are the dead that
 Bless - ed are the dead,

die in the Lord, Yea, saith the Spi - rit, that they may rest from their
 die in the Lord, Yea, saith the Spi - rit, that they may rest from their
 die in the Lord, Yea, saith the Spi - rit, that they may rest from their
 die in the Lord, Yea, saith the Spi - rit, that they may rest from their

la - bours, and their works do fol - low them;
 la - bours, and their works do fol - low them;
 la - bours, and their works do fol - low them;
 la - bours, and their works do fol - low them;
 la - bours, and their works do fol - low them;

BLESSED ARE THE DEAD.

2nd Bass.

Con molto espressione.

Blessed are the dead . that die in the Lord, blessed are the dead that die in the

dolcissimo. affett.

Lord, for they rest from their la - bours, and their works do fol - low

Blessed are the dead that die . . in the Lord, .

Blessed are the dead . that die . . in the Lord, .

Blessed are the dead . that die in the Lord,

Blessed are the dead . that die in the Lord, .

them. Bless - ed are the

pp

Tutti sotto voce.

bless-ed are the dead that die in the Lord,

bless-ed are the dead that die in the Lord,

bless-ed are the dead that die in the Lord,

bless-ed are the dead that die in the Lord,

dead,

Ped. sosten. *cres.*

BLESSED ARE THE DEAD.

Yea, saith the Spi-rit, for they rest from their la - bours, and their works do fol - low them, and their

Yea, saith the Spi-rit, for they rest from their la - bours, and their works do fol - low them,

Yea, saith the Spi-rit, for they rest from their la - bours, they rest, they rest,

Yea, saith the Spi-rit, for they rest from their la - bours, and their works do fol - low them, and their

and their works do fol - low them,

works, their works do fol - - low them, they rest from their la - - bours,

blessed are the dead, . they rest from their la - bours, and their

their works do fol - low them, . they rest from their la - bours, and their

works, their works do fol - - low them, . they rest from their la - bours, and their

blessed are the dead, . they rest from their la - bours, and their

ppp

their works do fol - low them, their works do fol - low, do fol - low them.

works do fol - low them, their works do fol - low, do fol - low them.

works do fol - low them, their works do fol - low, do fol - low them.

works do fol - low them, their works do fol - low, do fol - low them.

works do fol - low them, their works do fol - low, do fol - low them.

pp
Ped.

Hymn of Praise
in the
Communion Service.

Glory be to God on high.

Composed by VINCENT NOVELLO.

London : NOVELLO, EWER and Co., 1, Berners-street (W.), and 35, Poultry (E.C.).

Majestically.
CHORUS.

TREBLE. *p*
Glo - ry be to God on high, and in earth peace, good -

ALTO. *p*
Glo - ry be to God on high, and in earth peace, good -

TENOR (Sve. lower). *p*
Glo - ry be to God on high, and in earth peace, good -

BASS. *p*
Glo - ry be to God on high, and in earth peace, good -

ACCOMP.*
FULL. *p*
8ves.

cres.
- will to - wards men. We praise Thee, we bless Thee, we wor - ship Thee, we

cres.
- will to - wards men. We praise Thee, we bless Thee, we wor - ship Thee, we

cres.
- will to - wards men. We praise Thee, we bless Thee, we wor - ship Thee, we

cres.
- will to - wards men. We praise Thee, we bless Thee, we wor - ship Thee, we

f FULL. cres.
8ves.

* If the effect of the voices alone should be preferred, the Accompaniment may be omitted.

GLORY BE TO GOD ON HIGH.

glo - ri - fy Thee, we give thanks to Thee, we give thanks to Thee, for

glo - ri - fy Thee, we give thanks to Thee, we give thanks to Thee, for

glo - ri - fy Thee, we give thanks to Thee, we give thanks to Thee, for

glo - ri - fy Thee, we give thanks to Thee, we give thanks to Thee, for

Sves. *Sves.*

Thy great glo - - ry. O Lord God heav'n - ly king, God the

Thy great glo - - ry. O Lord God heav'n - ly king, God the

Thy great glo - - ry. O Lord God heav'n - ly king, God the

Thy great glo - - ry. O Lord God heav'n - ly king, God the

Fa - ther Al - migh - ty! God the Fa - ther Al - migh - - ty!

Fa - ther Al - migh - ty! God the Fa - ther Al - migh - - ty!

Fa - ther Al - migh - ty! God the Fa - ther Al - migh - - ty!

Fa - ther Al - migh - ty! God the Fa - ther Al - migh - - ty!

Fa - ther Al - migh - ty! God the Fa - ther Al - migh - - ty.

Ped. Sves. lower.

GLORY BE TO GOD ON HIGH.

VERSE. *Slow.* *dolce.*

O Lord! the on - ly be - got - ten Son Je - sus Christ! O Lord God!

O Lord! the on - ly be - got - ten Son Je - sus Christ! O Lord God!

O Lord! the on - ly be - got - ten Son Je - sus Christ! O Lord God!

O Lord! the on - ly be - got - ten Son Je - sus Christ! O Lord God!

Soft and slow.

p *cres.*

cres.

Lamb of God! Son of the Fa-ther, Son of the Father, that ta-kest a-way the

cres.

Lamb of God! Son of the Fa-ther, Son of the Father, that ta-kest a-way the

cres.

Lamb of God! Son of the Fa-ther, Son of the Father, that ta-kest a -

cres.

Lamb of God! Son of the Fa-ther, Son of the Father, that ta-kest a -

cres.

sins of the world, have mer-cy up - on us, have mer-cy, have mer-cy up - on us;

sins of the world, have mer-cy up - on us, have mer-cy, have mer-cy up - on us;

- way the sins of the world, have mer-cy up - on us, have mer-cy up - on us;

- way the sins of the world, have mer-cy up - on us, have mer-cy up - on us;

108 *8ves.*

GLORY BE TO GOD ON HIGH.

Lamb of God! Lamb of God! Thou that tak-est a-way the sins of the

Lamb of God! Lamb of God! Thou that tak-est a-way the sins of the

Lamb of God! Lamb of God! Thou that tak-est a-way the sins of the

Lamb of God! Lamb of God!

world, re-ceive our pray'r, re-ceive our pray'r, O Lamb of God! re-ceive our

world, re-ceive our pray'r, re-ceive our pray'r, O Lamb of God! re-ceive our

world, re-ceive our pray'r, re-ceive our pray'r, O Lamb of God! re-ceive our

O Lamb of God! re-ceive our

pray'r, Thou that sit-test at the right hand of God, of God the

pray'r, Thou that sit-test at the right hand of God, of God the

pray'r, Thou that sit-test at the right hand of God, of God the

pray'r, Thou that sit-test at the right hand of God, of God the

p, *cres.*, *Sw.*, *mf*

GLORY BE TO GOD ON HIGH.

Soft.

Fa-ther, the right hand of God the Fa-ther, have mer - cy, have mer -

Fa-ther, the right hand of God the Fa-ther, have mer cy, have mer -

Soft.

Fa-ther, the right hand of God the Fa-ther, have mer - cy, have mer -

Fa-ther, the right hand of God the Fa-ther,

p Swell.

Sves.

- cy, have mer - cy, have mer - cy up - on us, have mer -

- cy, have mer - cy, have mer - cy up - on us, have mer -

- cy, have mer - cy, have mer - cy up - on us, have mer -

have mer - cy, have mer - cy up - on us,

Voices alone.

Choir.

- cy, have mer - cy, have mer - cy, have mer - cy up - on us.

- cy, have mer - cy, have mer - cy, have mer - cy up - on us.

- cy, have mer - cy, have mer - cy, have mer - cy up - on us.

Very soft.

have mer - cy, have mer - cy up - on us.

pp

GLORY BE TO GOD ON HIGH.

CHORUS.

For Thou on - ly art ho - ly, Thou on - ly
 For Thou on - ly art ho - ly, Thou on - ly
 For Thou on - ly art ho - ly, Thou . . on - ly
 For Thou on - ly art ho - ly, Thou on - ly

f FULL.
 8ves.

art the . . Lord, Thou on - ly, O Christ, with the
 art the . . Lord, Thou on - ly, O Christ, with the
 art the . . Lord, Thou on - ly, O Christ, with the
 art the . . Lord, Thou on - ly, O Christ, with the

8ves.

Ho - ly Ghost, art most high in the glo - ry, the
 Ho - ly Ghost, art most high in the glo - ry, the
 Ho - ly Ghost, art most high in the glo - ry, the
 Ho - ly Ghost, art most high in the glo - ry, the

GLORY BE TO GOD ON HIGH.

glo - ry of God the Fa - - ther; art most
 glo - ry of God . . the Fa - - ther; art most
 glo - ry of God the Fa - - ther; art most
 glo - ry of God . . the Fa - - ther; art most

8ves.

high in the glo - ry, the glo - ry of God the Fa - -
 high in the glo - ry, the glo - ry of God . . the
 high in the glo - ry, the glo - ry of God the
 high in the glo - ry, the glo - ry of God . . the

ther. A - men, A - men, A - - - men.
 Fa - ther. A - men, A - men, A - - - men.
 Fa - ther. A - men, A - men, A - - - men.
 Fa - ther. A - men, A - men, A - - - men.

Pedals
8ve. lower.

112

Full Anthem
for Four Voices.

How beautiful upon the mountains.

R. A. SMITH.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Isaiah, chap. lii., verse 7.

1st TREBLE.
How beau-ti-ful up-on the moun-tains, How

2nd TREBLE, or ALTO.
How

TENOR, (sve. lower.)

BASS.
How beau-ti-ful up-on the moun-tains,

ACCOMP.

beau-ti-ful up-on the mountains are the feet of him that bring-eth good tid-ings,

beau-ti-ful up-on the mountains are the feet of him that bring-eth good tid-ings,

are the feet of him that bring-eth good tid-ings,

are the feet of him that bring-eth good tid-ings,

that pub-lish-eth peace, that pub-lish-eth peace, that bringeth good tid-ings, good tid-ings of good, that

that pub-lish-eth peace, that pub-lish-eth peace, good tid-ings of good, that

that pub-lish-eth peace, that pub-lish-eth peace, that bringeth good tid-ings, good tid-ings of good, that

that pub-lish-eth peace, that pub-lish-eth peace, good tid-ings of good, that

HOW BEAUTIFUL UPON THE MOUNTAINS.

pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reigneth, Thy God reign - eth;

pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reigneth, Thy God reign - eth;

pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reigneth, Thy God reign - eth;

pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reigneth, Thy God reign - eth;

Break forth in - to joy, sing to - gether, sing to - ge-ther, ye waste places of Je - ru - sa - lem, for the

Break forth in - to joy, sing to - gether, sing to - ge-ther, ye waste places of Je - ru - sa - lem, for the

Break forth in - to joy, sing to - gether, sing to - ge-ther, ye waste places of Je - ru - sa - lem, for the

Break forth in - to joy, sing to - gether, sing to - ge-ther, ye waste places of Je - ru - sa - lem, for the

Unis.

8ves.

Lord hath comfort-ed his peo-ple, He hath re - deem-ed Je - ru - sa - lem. Hal-le - lu-jah! Hal-le -

Lord hath comfort-ed his peo-ple, He hath re - deem-ed Je - ru - sa - lem. Hal-le - lu-jah! Hal-le -

Lord hath comfort-ed his peo-ple, He hath re - deem-ed Je - ru - sa - lem. Hal-le - lu-jah! Hal-le -

Lord hath comfort-ed his peo-ple, He hath re deem-ed Je - ru - sa - lem. Hal-le - lu-jah! Hal-le -

HOW BEAUTIFUL UPON THE MOUNTAINS.

- lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

- lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

- lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

- lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

Full Anthem for
Four Voices.

The Lord loveth.

VINCENT NOVELLO.

Psalms lxxxvii. 2, 3.

Moderate time. Dolce.

1st TREBLE. The Lord lov-eth, lov - eth the gates of Zi - on more than all the

2nd TREBLE, or ALTO. The Lord lov-eth, lov - eth the gates of Zi - on more than all the

TENOR, (five lower.) The Lord lov-eth, lov - eth the gates of Zi - on more than all the

BASS. The Lord lov-eth, lov - eth the gates of Zi - on more than all the

Moderate time. Dolce.

ACCOMP. The Lord lov-eth, lov - eth the gates of Zi - on more than all the

dwel - ings of Ja - cob, more than all . . the dwel - ings of Ja - cob.

dwel - ings of Ja - cob, more than all . . the dwel - ings of Ja - cob.

dwel - ings of Ja - cob, more than all . . the dwel - ings of Ja - cob.

dwel - ings of Ja - cob, more than all . . the dwel - ings of Ja - cob.

THE LORD LOVETH.

Glo - ri - ous things are spo - ken of the ci - ty, are spoken of the ci - ty, the ci - ty of

Glo - ri - ous things are spo - ken of the ci - ty, are spoken of the ci - ty, the ci - ty of

Glo - ri - ous things are spo - ken of the ci - ty, are spoken of the ci - ty, the ci - ty of

Glo - ri - ous things are spo - ken of the ci - ty, are spoken of the ci - ty, the ci - ty of

God; glorious, glo - ri - ous things are spo - ken of the ci - ty, are spo - ken of the

God; glo - ri - ous things are spo - ken of the ci - ty, are spo - ken of the

God; glo - ri - ous things are spo - ken of the ci - ty, are spo - ken of the

God; glo - ri - ous things are spo - ken of the ci - ty, are spo - ken of the

ci - ty, the ci - ty of God, are spo - ken of the ci - ty, the ci - ty of God.

ci - ty, the ci - ty of God, are spo - ken of the ci - ty, the ci - ty of God.

ci - ty, the ci - ty of God, are spo - ken of the ci - ty, the ci - ty of God.

ci - ty, the ci - ty of God, are spo - ken of the ci - ty, the ci - ty of God.

HYMN.

Veni, Creator Spiritus.

TALLIS.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.).

TREBLE.

ALTO.

TENOR,
(Sve lower.)

BASS.

Accomp.

Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

2ND VERSE.

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

VENI, CREATOR SPIRITUS.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

3RD VERSE.

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

VENI, CREATOR SPIRITUS.

4TH VERSE.

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

Veni, Creator Spiritus.

From the HYMNAL NOTED.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

1. Come, Ho - ly Ghost, our souls in - spire, And light-en with ce - les - tial fire;
 2. Thy bless-ed Unc - tion from a - bove Is com-fort, life, and fire of love:
 3. An - oint and cheer our soil - ed face, With the a - bundance of Thy grace:
 4. Teach us to know the Fa - ther, Son, And Thee of Both to be but One:

Thou the an - oint - ing Spi - rit art, Who dost Thy seven - fold gifts im - part.
 En - a - ble with per - pe - tual light The dull - ness of . . our blind - ed sight.
 Keep far our foes, give peace at home; Where Thou art Guide no ill can come.
 That through the a - ges all a - long, This may be our end - less song; [Go on.]

[Omit the last chord in 4th verse, and go on as below.]

After the 4th verse.

Praise to Thy e - ter - nal me-rit, Fa - ther, Son, and Ho - ly Spi-rit, A - men. .

Celestial Chorus,
from the Oratorio of "David."

Blessed be he that cometh.

By the
CHEVALIER SIGISMUND NEUKOMM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Foultry (E.C.).

TREBLE SOLO.

1st TREBLE.

2nd TREBLE.

1st. ALTO.

2nd. ALTO.

Accomp. Met. $\text{♩} = 126$

No Instruments, only the Organ, Swell, Stop Diapason.

Blessed be he that

Blessed be he that

Blessed be he that

Blessed be he that

Blessed be he that

Hosan - - - - - na, hosanna in the highest, in the

cometh in the name of the Lord! Hosan-na, -

cometh in the name of the Lord! Hosan-na, hosanna,

cometh in the name of the Lord! Hosan-na, ho

cometh in the name of the Lord! Hosanna, hosanna,

BLESSED BE HE THAT COMETH.

high - est, in the high - est, ho - san - na, ho - san - na, ho -
 sanna, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,
 sanna, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,
 ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

Ho - san - na, ho - san - na in the
 ho - san - na, ho - san - na, ho - san - na in the high - est, ho - san - na, ho - san - na in the
 ho - san - na, ho - san - na, ho - san - na in the high - est,
 ho - san - na, ho - san - na, ho - san - na, ho - san - na in the high - est, ho - san - na in the
 ho - san - na, ho - san - na, ho - san - na, ho - san - na in the high - est, ho - san - na in the

BLESSED BE HE THAT COMETH.

high - est, ho - san-na, ho - san na, ho -

highest, ho - san-na in the highest, ho - sanna, ho - sanna in the highest, in the

highest, ho - san-na in the highest, ho - sanna in the

highest, ho - san-na in the highest, ho - san - na, ho -

- san - na, ho - san-na, ho - san

highest, ho - san - na, in the highest, in the highest, ho - san

highest, ho - san - na in the highest, in the highest ho - san

highest, ho-san-na in the highest, ho - san

- sanna, ho - san - na, ho - san-na, ho - san

na, ho-san - na, ho - san - na in the high - est.

na, ho-san - na, ho - san - na in the high - est.

na, ho-san - na, ho - san - na in the high - est.

na, ho-san - na, ho - san - na in the high - est.

- na, ho-san - na, ho - san - na in the high - est.

f

Praise the Lord, O Jerusalem

ANTHEM FOR FIVE VOICES

By JOHN SCOTT.

The Organ Part by VINCENT NOVELLO.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

Moderate time.
FULL. Psalm cxlvii, v. 12; Psalm cxlviii, v. 2, 3, 4.

1st & 2nd TREBLE.
Praise the Lord, . . O Je - ru - salem, Praise thy God, praise thy God, O

ALTO.
Praise the Lord, praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O . .

TENOR, (8ve. lower.)
Praise the Lord, praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O

BASS.
Praise the Lord, praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O

ACCOMP
♩ = 84.
FULL.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, O . . Si - - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O Si - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O Si - on.

Si-on. Praise the Lord, O Je - ru - salem, Praise thy God, praise thy God, O Si - on.

PRAISE THE LORD, O JERUSALEM.

Moderate time.

VERSE.—FIVE VOICES.

Praise Him, praise Him, all . . ye An - gels; VERSE.
Praise Him, praise Him,
Praise Him, praise Him,
Praise Him, praise Him,

VERSE.—*Moderate time.*

Soft.

Praise Him, praise Him, Sun . . and Moon;
all . . his host; Praise Him,
all . . his host; Praise Him,
all his host; Praise Him,

Praise Him, praise Him, Stars and Light.
praise Him, Stars and Light, Praise Him, praise Him, Stars and Light.
praise Him, Stars and Light, Praise Him, praise Him, Stars and . . Light.
praise Him, Stars and Light, Praise Him, praise Him, Stars and Light.

PRaise the Lord, O Jerusalem.

CHORUS. *With animation.*

O that men would therefore praise the Lord for his good - ness; and declare the

O that men would therefore praise the Lord for his good - ness; and declare the

O that men would therefore praise the Lord for his good - ness; and declare the

O that men would therefore praise the Lord for his good - ness; and declare the

CHORUS. *With animation.*

FULL.

Ped.

won - ders that he doth for the chil - dren of men, And de - clare the won - ders,

won - ders that he doth for the chil - dren of men, And declare the

won - ders that he doth for the chil - dren of men, And declare the

won - ders that he doth for the chil - dren of men, And declare the

Louder.

And declare the wonders that he doth for the chil - dren of men, O that men would

wonders, the wonders that he doth for the chil - dren of men. O that men would

Louder.

wonders, declare the wonders that he doth for the chil - dren of men. O that men would

wonders, declare the wonders that he doth for the chil - dren of men. O that men would

Add Reeds.

Ped.

PRAISE THE LORD, O JERUSALEM.

there-fore praise the Lord for his good-ness; and declare the wonders that he doth, the

there-fore praise the Lord for his good-ness; declare the

there-fore praise the Lord for his good - ness; and declare the wonders that he doth, the

there-fore praise the Lord for his good - ness; declare the

wonders, the wonders that he doth for the chil-dren of men, De-clare the wonders that he

wonders, the wonders that he doth for the chil-dren of men, De-clare the wonders that he

wonders, the wonders that he doth for the chil-dren of men, De-clare the wonders that he

wonders, the wonders that he doth for the chil-dren of men, De-clare the wonders that he

doth for the chil - dren of men. Hal - le - lu - jah! A - men. A - men.

doth for the chil - dren of men. Hal - le - lu - jah! A - - men. A - men.

doth for the chil - dren of men. Hal - le - lu - jah! A - - men. A - men.

doth for the chil - dren of men. Hal - le - lu - jah! A - men. A - men.

Christmas Anthem.

"LET US NOW GO EVEN UNTO BETHLEHEM."

Composed expressly for "The Musical Times," by

E. J. HOPKINS, Organist of the Temple Church.

From Luke ii., v. 15, 10, 11.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

CHORUS.

TREBLE VOICE.

Let us now go e-ven un-to Beth-le-hem, and

Choir, Stop Diapason, and Dulciana.

ACCOMP.

$\text{♩} = 120.$

No Ped.

see this thing which is come to pass, which the Lord hath made

known, hath made known un-to us, which the Lord hath made known, made

known un-to us, which the Lord hath made known, hath made known un-to

LET US NOW GO EVEN UNTO BETHLEHEM.

mf
us. Let us now go e-ven un-to Beth-le-hem, and see this
ALTO. *mf*
Let us now go e-ven un-to Beth-le-hem, and see this
TENOR (Sve. lower) *mf*
Let us now go e-ven un-to Beth-le-hem, and see this
BASS. *mf*
Let us now go e-ven un-to Beth-le-hem, and see this
Great Diapasons.
Ped. *Ped.*
thing which is come to pass which the Lord hath made known, hath made
cres. *f*
thing which is come to pass which the Lord hath made known, hath made
cres. *f*
thing which is come to pass which the Lord hath made known, hath made
cres. *f*
thing which is come to pass which the Lord hath made known, hath made
add Prin. *to 15th.*
known un-to us, which the Lord hath made known, made known un-to us, which the
known un-to us, which the Lord hath made known, made known un-to us, which the
known un-to us, which the Lord hath made known, made known un-to us, which the
known un-to us, which the Lord hath made known, made known un-to us, which the
8ves. Ped.

LET US NOW GO EVEN UNTO BETHLEHEM.

dim.
Lord hath made known un - to us, For the An - gel said

dim.
Lord hath made known un - to us, For the An - gel said

dim.
Lord hath made known un - to us, For the An - gel said

dim.
Lord hath made known un - to us, For the An - gel said

Diaps.

un - to us, fear not, For be - hold I bring you good ti - dings of great

un - to us, fear not, For be - hold I bring you good ti - dings of great

un - to us, fear not, For be - hold I bring you good ti - dings of great

un - to us, fear not, For be - hold I bring you good ti - dings of great

Soft Organ.

joy, which shall be to all, to all . . peo - ple, good ti - dings,

joy, which shall be to all, to all peo - ple, I bring you good ti - dings, I

joy, which shall be to all . . peo - ple, I bring you good

joy, which shall be to all . . peo - ple, I bring you good

LET US NOW GO EVEN UNTO BETHLEHEM.

good tid - ings, which shall be to all, to all peo-ple.

bring you good tid - ings, which shall be to all, to all . . . peo-ple, For un - to

ti - - dings, which shall be to all, to all . . . peo-ple, For un - to

ti - - - dings, which shall be to all, to all peo-ple, For un - to

Diap.

For un - to you is born this day, in the ci - ty of Da-vid, a Sa - -

you is born this day, is born this day, in the ci - ty of Da-vid, a Sa - -

you is born this day, is born this day, in the ci - ty of Da-vid, a Sa - -

you is born this day, is born this day, in the ci - ty of Da-vid. a Sa - -

*Full to 15th. **

dim.

- viour, which . . is Christ the Lord. I bring you good

dim.

- viour, which . . is Christ the . . Lord. I bring you good

dim.

- viour, which . . is Christ the . . Lord. I bring you good

dim.

- viour, which . . is Christ the Lord. I bring you good

Diap.

LET US NOW GO EVEN UNTO BETHLEHEM.

cres.

ti - dings of great joy which shall be to all peo - ple. For un - to you is

ti - dings of great joy which shall be to all peo - ple. For un - to you is

cres.

ti - dings of great joy which shall be to all peo - ple. For un - to you is

ti - dings of great joy which shall be to all peo - ple. For un - to you is

f

born this day, is born in the ci - ty of Da - vid, a Sa - viour, which is

f

born this day, is born in the ci - ty of Da - vid, a Sa - viour, which is

f

born this day, is born in the ci - ty of Da - vid, a Sa - viour, which is

f

born this day, is born in the ci - ty of Da - vid, a Sa - viour, which is

to 15th.

rall.

Christ the Lord, a Sa - viour, which is Christ . . the Lord.

p

Christ the Lord, a Sa - viour, which is Christ . . the Lord.

p

rall.

Christ the Lord, a Sa - viour, which is Christ . . the Lord.

p

Christ the Lord, a Sa - viour, which is Christ . . the Lord.

rall.

Soft Organ.

Incline thine Ear to me.

The Solo composed by HIMMEL. The Quartett Harmonized by V. NOVELLO. The whole Adapted to English Words by W. PATTEN.
The Words selected from the Psalms.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Swell, 2 Diapasons.

ACCOMP. *p* *Andante.* *mf*

Dulciana. 8ves.

SOLO.—BASS VOICE.

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, in -

p

- - cline thine ear to me, O Lord, make haste to de - li - ver me. In -

dim. *cres.* *dim.* *p*

- - cline thine ear, . . in - cline thine ear to me, O Lord, make haste, make

haste to de - li - ver me. O save me for thy mercies' sake, O save . . me

p *cres.* *p*

INCLINE THINE EAR TO ME.

save me for thy mer - cies' sake. Great Diapasons.

mf

Segue Quartetta

QUARTETT.
TREBLE.

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in -

ALTO.

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, in - cline thine

TENOR (Sve lower).

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in - cline

BASS.

In - cline thine ear, in - cline thine ear to me, in - cline thine ear

p

- - cline thine ear to me, O Lord, make haste to de - li - - ver me. In -

ear to me, O Lord, make haste to de - li - - ver me. In -

thine ear to me, O Lord, make haste to de - li - ver me.

to me, O Lord, make haste to de - li - ver me. In -

INCLINE THINE EAR TO ME.

- cline thine ear, . . . in-cline thine ear to me, O Lord, make haste, make

- cline thine ear, in-cline thine ear to me, O Lord, make haste, make

In-cline thine ear, in-cline thine ear to me, O Lord, make haste, make haste to de-

- cline thine ear . . . to me,

haste to de-li-ver me, O save me for thy mer-cies' sake, O save . . . me,

haste to de-li-ver me, O save me for thy mer-cies' sake, O save . . . me,

- li-ver me, O save me for thy mer-cies' sake, save, O

O . . . Lord, . . . for thy mer-cies' sake, O

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake. Gt. Diapasons.

mf

From Patten's Sacred Music.

I will sing of mercy.

Composed by
VINCENT NOVELLO.

ANTHEM FOR THREE TREBLES, OR TWO TREBLES AND A COUNTER TENOR.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

From the 101st Psalm.

ANDANTE
CON MOTO.

dolce.
Great Diapasons.

1st TREBLE. *dolce.*
I will sing of mercy and judgment

Swell 2 Diaps.
p

Dulciana Choir.

un - to Thee, O Lord, will I sing of mercy and judgment, of mercy and judgment, O

Sves.

Lord, unto Thee, Lord, will I sing.

3rd TREBLE or COUNTER TENOR.
For thou art mer-ciful, Lord, Thou art gracious,

I WILL SING OF MERCY.

un-to Thee will I sing of
 un-to Thee, . . . O Lord, to Thee of
 O be Thou mer-ci-ful . . . to us, O Lord! un-to Thee will I sing of

mer-cy and judgment, Lord, will I sing, O Lord, . . . to Thee . . . will
 mer-cy and judgment, Lord, will I sing, will I sing, un-to Thee,
 mer-cy and judgment, Lord, will I sing, will I sing, un-to Thee,

sing, . . . of mer-cy and judgment will sing, . . . will I sing, will
 O Lord, of mer-cy and judgment, un-to Thee, O Lord, will I sing, will
 O Lord, of mer-cy and judgment, un-to Thee will I sing, un-to Thee will I sing, will

sing, . . . O Lord! to Thee, O Lord!
 sing, . . . O Lord! to Thee, O Lord!
 sing, . . . O Lord! to Thee, O Lord!

Sym. *soft.*

I WILL SING OF MERCY.

dolce.
I will sing of mer-cy and judgment to Thee, O Lord, to Thee, O Lord, will

dolce.
I will sing of mer-cy and judgment, I will sing, I will sing,
to Thee, O Lord, to Thee, O Lord,

sing, will I sing, to Thee, O Lord, to
I will sing, O Lord, will I sing, to Thee, O Lord, to
un-to Thee, I will sing, un-to Thee, I will sing, to Thee, O Lord, to

Thee, O Lord, to Thee, O Lord, to Thee, O Lord, of mer-cy and judgment, O
Thee, O Lord, to Thee, O Lord, will I sing, Lord, will I sing, to
Thee, O Lord, to Thee, O Lord, will I sing, O Lord, will I sing, O

Lord, will I sing, O Lord, will I sing, of mer-cy and judgment, Lord, will I sing.
Thee, . . . will I sing, I sing, of mer-cy and judgment, Lord, will I sing.
Lord, will I sing, O Lord, will I sing, of mer-cy and judgment, Lord, will I sing.

I know that the Lord is great.

Full Anthem for 4 voices.

The Rev. Sir FREDERICK OUSELEY, BART., M.A., & MUS. BAC., OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Psalm cxxxv., v. 5, 6, 21.

TREBLE. *Brisk.*

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP. *Brisk.*

Lord is great, . that . . the Lord is great, and . that our Lord

Lord is great, . that the Lord . is great, and . that our Lord . .

Lord is great, that . the Lord . . . is great, and . that our Lord . .

that the Lord is great, is great, and . that our Lord

is . . . a - bove all gods. What - - so - e'er the Lord pleas-ed, that .

. . . . is a - bove all gods. What - - so - e'er the Lord pleas-ed, that .

. . . . is a - bove all gods. What - - so - e'er the Lord pleas-ed, that

is a - bove . . all gods. What - - so - e'er the Lord . pleas-ed, that

KNOW THAT THE LORD IS GREAT.

... did he in heav'n, and earth; and in the sea,

... did he in heav'n, and earth; and in the sea,

did he in heav'n, and earth; and in the sea,

did he in heav'n, and earth; *ff* and in the sea, and in the

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "... did he in heav'n, and earth; and in the sea,". The piano accompaniment begins with a series of chords in the right hand and a single note in the left hand, marked with a forte (*ff*) dynamic.

. . . and in the sea, and . . in all deep pla - ces, and in all deep

. . . and in the sea, and . . in all deep . . pla - ces, and . . in all deep

. . . and in the sea, and . . in all deep . . pla - ces, and . . in all deep.

sea, and . . in all deep pla - ces, and . . in all deep

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts sing ". . . and in the sea, and . . in all deep pla - ces, and in all deep". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

. . . pla - ces. Praise the Lord out of Si - on; who dwell - eth

pla - ces. Praise the Lord out of Si - on; who dwell - eth

. . . pla - ces. Praise the Lord out of Si - on; who dwell - eth

pla - ces. Praise the Lord out of Si - on; who dwell - eth

The third system concludes the musical score with four vocal staves and piano accompaniment. The vocal parts sing ". . . pla - ces. Praise the Lord out of Si - on; who dwell - eth". The piano accompaniment features a more active melody in the right hand, with chords in the left hand.

I KNOW THAT THE LORD IS GREAT.

at Je - ru - sa - lem. Hal - le - lu - jah, Hal - le - lu - jah,
 at Je - ru - sa - lem. Hal - le - lu - jah, Hal - le - lu - jah,
 at Je - ru - sa - lem. Hal - le - lu - jah, Hal - le - lu - jah,
 at Je - ru - sa - lem. Hal - le - lu - jah, Hal - le - lu - jah,
 at Je - ru - sa - lem. Hal - le - lu - jah, Hal - le - lu - jah,

DECANI.

DECANI.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

CANTORIS.

DECANI.

CANTORIS.

CANTORIS.

DECANI.

CANTORIS.

- lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, A - - - - men.
 - lu - jah, A - - men. Hal - le - lu - jah, Hal - le - lu - jah, A - - - - men.
 - lu - jah, A - - men. Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - - - - men.
 - lu - jah, A - - men. Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - - - - men.
 - lu - jah, A - - men. Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - - - - men.

FULL.

FULL.

The Lord is King.

A SHORT EASTER ANTHEM.

JOSIAH PITTMAN,
Organist of Lincoln's Inn

London NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Allegro spiritoso. Psalm cxvii, v. 1; cxviii, v. 14, 24, 29.

TREBLE. The

ALTO. The

TENOR.
(Sve lower.) The Lord is King, let the earth now be glad, the

BASS. The Lord is King, let the earth now be glad, the

ACCOMP.
Met. ♩=100. *Allegro spiritoso.*

Lord is King, let the earth be glad, yea let the Isles re-joice now be-fore Him.

Lord is King, let the earth be glad, yea let the Isles re-joice now be-fore Him.

Lord is King, let the earth be glad, yea let the Isles re-joice now be-fore Him. The

Lord is King, let the earth be glad, yea let the Isles re-joice now be-fore Him. The

The Lord is my song, God is my strength and my sal-va-tion.

The Lord is my song, God is my strength and my sal-va-tion.

Lord is my strength, my strength and song, God is my strength and my sal-va-tion.

Lord is my strength, my strength and song, God is my strength and my sal-va-tion.

THE LORD IS KING.

Give thanks to the Lord, for He is gracious, His
 Give thanks to the Lord, thanks to the Lord, His
 God is my strength, God is my song. Give thanks to the Lord, to the Lord, His
 God is my strength, God is my song. Give thanks to the Lord, give

mer - cy en - dur - eth, en - dur - eth for e - ver. *ff* This is the day which the Lord hath made,
 mer - - - cy en - dur - eth for e - ver. *ff* This is the day which the Lord hath made,
 mer - cy en - dur - eth, en - dur - eth for e - ver. *ff* This is the day which the Lord hath made,
 thanks to the Lord, for He is gra-cious. *ff* This is the day which the Lord hath made,

We will rejoice and be glad in it. Thanks be to God, for He is gracious; thanks be to God, for
 We will rejoice and be glad in it. Thanks be to God, for He is gracious; thanks, thanks, for
 We will rejoice and be glad in it. Thanks, thanks, for He is gracious; thanks, for
 We will rejoice and be glad in it. Thanks be to God, for He is gracious; thanks be to God, for

THE LORD IS KING

He is . . gra-cious. Thanks be to God, thanks be to God, thanks be to God.

He is gra-cious. Thanks be to God, thanks be to God, thanks be to God. Give

He is gra-cious. Thanks be to God, thanks be to God, thanks be to God. Give

He is gra-cious. Thanks be to God, thanks be to God, thanks be to God.

Give thanks to God, give thanks, give

thanks to God, give thanks, give thanks to God, give thanks to the Lord, give

thanks to God, give thanks, give thanks to God, give thanks to the Lord, give thanks, give

Give thanks to God, give thanks to God, give

dim. *p* *Segue.*

thanks, for He, for He is gra-cious, His mer-cy en-dur-eth for e-ver.

thanks, for He, for He is gra-cious, His mer-cy en-dur-eth for e-ver.

thanks, for He, for He is gra-cious, His mer-cy en-dur-eth for e-ver.

thanks, His mer-cy en-dur-eth for e-ver.

dim. *p* *Segue.*

THE LORD IS KING.

CHORAL

Hymns of Praise, then, let us sing, Hal - le - lu - jah, A - men, Un - to Christ our

Hymns of Praise, then, let us sing, Hal - le - lu - jah, A - men, Un - to Christ our

Hymns of Praise, then, let us sing, Hal - le - lu - jah, A - men, Un - to Christ our

Hymns of Praise, then, let us sing, Hal - le - lu - jah, A - men, Un - to Christ our

CHORAL

Heav'n - ly King, Hal - le - lu - jah. A - men. Who en - dur'd the cross and grave,

Heav'nly King, Hal - le - lu - jah. A - men. Who en - dur'd the cross and grave,

Heav'nly King, Hal - le - lu - jah. A - men. Who en - dur'd the cross and grave.

Heav'n - ly King, Hal - le - lu - jah. A - men. Who en - dur'd the cross and grave.

rit.
Hal - le - lu - jah, A - men, Sin - ners to re - deem and save, Hal - le - lu - jah. A - men.

Hal - le - lu - jah, A - men, Sin - ners to re - deem and save, Hal - le - lu - jah. A - men.

Hal - le - lu - jah, A - men, Sin - ners to re - deem and save, Hal - le - lu - jah. A - men.

Hal - le - lu - jah, A - men, Sin - ners to re - deem and save, Hal - le - lu - jah. A - men.

rit.

The Prayer from "Mosé.
For four voices.

To Thee, Great Lord,

ROSSINI.

(DAL TUO STELLATO SOGLIO.)

London: NOVELLO, EWER & Co., 1, Berners Street, and 35, Poultry.

Andantino.

ACCOMP.

BASS VOICE.

To thee, great Lord o'er all In earth, and sea, and
Dal tuo stel-la - - to so - glio, Sig - nor, ti vol - gi a

sky, . . . Thy peo - ple hum - bly fall, . . With mourn - ful plaint they
no - - i; pie - tà de' fi - - gli tuo - i del po - - pol tuo pie -

TREBLE.

O hear us from thy throne, De - scend and save thine
Pie - tà de' fi - gli tuo - i! del po - - pol tuo pie -

ALTO.

O hear us from thy throne, De - scend and save thine
Pie - tà de' fi - - gli tuo - i! del po - - pol tuo pie -

TENOR (Sve. lower.)

O hear us from thy throne, De - scend and save thine
Pie - tà de' fi - - gli tuo - i! del po - - pol tuo pie -

cry.
- tà. Pie - tà de' fi - - gli tuo - i! del po - - pol tuo pie -

146

TO THEE, GREAT LORD.

own, thine . . own, thine . . own.
 - - tà! pie - - tà! pie - - tà!

own, thine own, thine own.
 - - tà! pie - - tà! pie - - tà!

own, thine own, thine own. Where Bab' - lon's wa - ters
 - - tà! pie - - tà! pie - - tà! se pron - ti al tuo po -

own, thine own, thine own.
 - - tà! pie - - tà! pie - - tà!

The piano accompaniment consists of two staves. The right hand features a melodic line with grace notes and a final flourish. The left hand provides a steady accompaniment with sixteenth-note patterns. Dynamics include *pp* (pianissimo).

flow, In sadd'ning streams a - long, . . They sat them down in woe, And
 - - te - re son e - le - men - ti, e sfe - re, tu a - mi - co scam-po ad-di - ta al

The piano accompaniment continues with similar textures, featuring sixteenth-note patterns in both hands. The right hand includes some grace notes and a final flourish. Dynamics include *pp* (pianissimo).

TO THEE, GREAT LORD.

O'er Si - on's waste we mourn, Oh!
 piè - to - so Dio! ne a - i - ta! noi

O'er Si - on's waste we mourn, Oh!
 piè - to - so Dio! ne a - i - ta! noi

weep - ing made their song. O'er Si - on's waste we mourn, Oh!
 dub - bio, erran - te piè, piè - to - so Dio! ne a - i - ta! noi

O'er Si - on's waste we mourn, Oh!
 piè - to - so Dio! ne a - i - ta! noi

when shall we re - turn? re - - turn, re - - turn? Their
 non vi - viam che in Te! che in Te! che in Te! in

when shall we re - turn? re - - turn, re - - turn?
 non vi - viam che in Te! che in Te! che in Te!

when shall we re - turn? re - - turn, re - - turn?
 non vi - viam che in Te! che in Te! che in Te!

when shall we re - turn? re - - turn, re - - turn?
 non vi - viam che in Te! che in Te! che in Te!

TO THEE, GREAT LORD.

foes with im - pious taunt, Re - quir'd a song of praise, . Whilst far from youth - ful
ques - to cor do - len - te deh! scen - di, o Dio! cle - men - - te, e far - ma - co so -

dolce.

haunt, our home, and hap - pier days. Ah, no! our harps are hung On
- a - ve di pa - ce ren - di al sen. Il no - stro cor che pa - ve deh

Ah, no! our harps are hung On
Il no - stro cor che pa - ve deh

Ah, no! our harps are hung On
Il no - stro cor che pa - ve deh

Ah, no! our harps are hung On
Il no - stro cor che pa - ve deh

p

TO THEE, GREAT LORD.

wil-low's bough un-strung, un - strung, un - - strung. To
tu con-for-ta al-men, al - men, al - - men. Dal

wil-low's bough un-strung, un - - strung, un - - strung. To
tu con-for-ta al-men, al - - men, al - - men. Dal

wil-low's bough un-strung, un - - strung, un - - strung. To
tu con-for-ta al-men, al - - men, al - - men. Dal

wil-low's bough un-strung, un - - strung, un - - strung. To
tu con-for-ta al-men, al - - men, al - - men. Dal

thee, great Lord o'er all, . . In earth, and sea, and sky, . . Thy
tuo stel-la - to so-glio, Si - gnor, ti vol-gi a no - - il pie -

thee, great Lord o'er all, . In earth, and sea, and sky, . . Thy
tuo stel-la - to so-glio, Si - gnor, ti vol-gi a no - - il pie -

thee, great Lord o'er all, . . In earth, and sea, and sky, . . Thy
tuo stel-la - to so-glio, Si - gnor, ti vol-gi a no - - il pie -

thee, great Lord o'er all, . In earth, and sea, and sky, . . Thy
tuo stel-la - to so-glio, Si - gnor, ti vol-gi a no - - il pie -

TO THEE, GREAT LORD.

peo - ple hum - bly fall, . . With press - ing suit we cry,
 - tà, de' fi - gli tuo - i! del po - pol tuo pie - tà!

peo - ple hum - bly fall, . . With press - ing suit we cry,
 - tà, de' fi - gli tuo - i! del po - pol tuo pie - tà!

peo - ple hum - bly fall, . . With press - ing suit we cry, we
 - tà, de' fi - gli tuo - i! del po - pol tuo pie - tà! pie - -

peo - ple hum - bly fall, . . With press - ing suit we cry, we
 - tà, de' fi - gli tuo - i! del po - pol tuo pie - tà! pie - -



O hear us from thy throne, Descend and save thine own.
 del po - pol tuo pie - tà! del po - pol tuo pie - tà!

A - - men. A - - men.
 pie - - tà! pie - - tà!

cry. A - - men, A - - men, A - - men.
 - tà, pie - - tà! pie - - tà! pie - - tà!

cry. A - - men, A - - men, A - - men.
 - tà! pie - - tà! pie - - tà! pie - - tà!



Come, Holy Ghost; Creator, come.

Music by
J. DOULAND.

HYMN FOR WHITSUNTIDE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

TREBLE.
ALTO.
TENOR.
(8ve. lower.)
BASS.
ACCOMP.

Come, Ho - ly Ghost; Cre - a - - tor, come, In - spire the

souls of thine; Till ev' - ry heart which Thou hast

made, Is fill'd with grace di - vine. Thou art the

COME, HOLY GHOST; CREATOR, COME.

Com - fort - er, The gift of God, and fire of Love,
 Com - fort - er, The gift of God, of God, . . . and fire . . . of
 Com - fort - er, The gift . . . of God, and fire of Love, The
 Com - fort - er, The gift of God, and fire of Love, The

The e - ver - last - ing spring of joy, And unc - tion from a - bove.
 Love, The e - ver - last - ing spring of joy, And unc - tion from a - bove
 e - - ver - last - ing spring of joy, of joy, from a - bove,
 e - - ver - last - ing spring of joy, And unc - tion from a - bove.

2. Thy gifts are manifold, thou writ'st
 God's laws in each true heart;
 The promise of the Father, thou
 Dost heav'nly speech impart.
 Enlighten our dark souls, till they
 Thy sacred love embrace;
 Assist our minds, by nature frail,
 With thy celestial grace.
3. Drive far from us the mortal foe,
 And give us peace within;
 That, by thy guidance bless'd, we may
 Escape the snares of sin.

Teach us the Father to confess,
 And Son, from death reviv'd;
 And, with them both, thee, Holy Ghost,
 Who art from both deriv'd.

4. With thee, O Father, therefore, may
 The Son, from death restor'd;
 And sacred Comforter, one God,
 Devoutly be ador'd:
 As in all ages heretofore
 Has constantly been done,
 And now it is, and shall be so
 When time his course has run.

INTROIT,
From Motett Society's Publications, No. 52.

Lord, my God.

PALESTRINA.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.).

PSALM vii.

TREBLE.
O Lord, my God, in . . . thee have I put my

ALTO.
O Lord, my . . . God, in . . . thee have I . . . put my

TENOR
(Sve lower.)
O Lord, my . . . God, . . . in . . . thee . have I put my

BASS.
O Lord, my God, in . . . thee have I put my

ACCOMP.
[Piano accompaniment]

trust: save . . me, save me from all them that per - se -

trust: save . . me, save me from all them that . . . per - se -

trust: save . . me, save me from all them that per - se -

trust: save . . me, save me from all them that per - se -

[Piano accompaniment]

- cute me, and de - li - ver me, de - li - - - ver me.

- cute . . me, and de - li - ver me, de - - - li - - - ver me.

- cute . . me, and de - li - ver me, de - li - - ver me, de - li - ver me.

- cute me, and de - li - ver me, de - li - - - ver me.

[Piano accompaniment]

Brightest and best of the Songs.

AVISON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 55, Poultry (E.C.).

TREBLE.

1. Brightest and best of the Sons of the morn - ing, Dawn on our darkness and lend us thine aid!
2. Say, shall we yield him, in cost-ly de - vo - tion, O - dors of E - den and off'ings di - vine

ALTO.

1. Brightest and best of the Sons of the morn - ing, Dawn on our darkness and lend us thine aid!
2. Say, shall we yield him, in cost-ly de - vo - tion, O - dors of E - den and off'ings di - vine;

TENOR
(See lower.)

1. Brightest and best of the Sons of the morn - ing, Dawn on our darkness and lend us thine aid!
2. Say, shall we yield him, in cost-ly de - vo - tion, O - dors of E - den and off'ings di - vine;

BASS.

1. Brightest and best of the Sons of the morn - ing, Dawn on our darkness and lend us thine aid!
2. Say, shall we yield him, in cost-ly de - vo - tion, O - dors of E - den and off'ings di - vine;

ACCOMP.

Star of the East, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem-er is laid;
Gems of the mountain and pearls of the o - cean, Myrrh from the fo - rest and gold from the mine?

Star of the East, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem-er is laid;
Gems of the mountain and pearls of the o - cean, Myrrh from the fo - rest and gold from the mine?

Star of the East, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem-er is laid;
Gems of the mountain and pearls of the o - cean, Myrrh from the fo - rest and gold from the mine?

Star of the East, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem-er is laid;
Gems of the mountain and pearls of the o - cean, Myrrh from the fo - rest and gold from the mine?

Cold on his cra - dle the dew-drops are shining; Low lies his bed with the beasts of the stall;
Vain - ly we of - fer each am - ple ob - la - tion, Vain-ly with gold would his fa - vour se - cure;

Cold on his cra - dle the dew-drops are shining; Low lies his bed with the beasts of the stall;
Vain - ly we of - fer each am - ple ob - la - tion, Vain-ly with gold would his fa - vour se - cure;

Cold on his cra - dle the dew-drops are shining; Low lies his bed with the beasts of the stall;
Vain - ly we of - fer each am - ple ob - la - tion, Vain-ly with gold would his fa - vour se - cure;

Cold on his cra - dle the dew-drops are shining; Low lies his bed with the beasts of the stall;
Vain-ly we of - fer each am - ple ob - la - tion, Vain-ly with gold would his fa - vour se - cure;

BRIGHTEST AND BEST OF THE SONS.

An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker, and Mo - narch, and
 Rich - er by far is the heart's a - do - ra - tion, Dear - er to God are the

An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker, and Mo - narch, and
 Rich - er by far is the heart's a - do - ra - tion, Dear - er to God are the

An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker, and Mo - narch, and
 Rich - er by far is the heart's a - do - ra - tion, Dear - er to God are the

An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker, and Mo - narch, and
 Rich - er by far is the heart's a - do - ra - tion, Dear - er to God are the

Sa - viour of all! Bright - est and best of the Sons of the morn - ing, Dawn on our
 pray'rs of the poor!

Sa - viour of all! Bright - est and best of the Sons of the morn - ing, Dawn on our
 pray'rs of the poor!

Sa - viour of all! Bright - est and best of the Sons of the morn - ing, Dawn on our
 pray'rs of the poor!

Sa - viour of all! Bright - est and best of the Sons of the morn - ing, Dawn on our
 pray'rs of the poor!

dark - ness and lend us thine aid, and lend us thine aid, and lend us thine aid.

dark - ness and lend us thine aid, and lend us thine aid, and lend us thine aid.

dark - ness and lend us thine aid, and lend us thine aid, and lend us thine aid.

dark - ness and lend us thine aid, and lend us thine aid, and lend us thine aid.

INTROIT.
From Motett Society's
Publications, No. 74.

Teach me thy way, O Lord.

GIOVANNI CROCE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Psalm lxxxvi. v. 11.

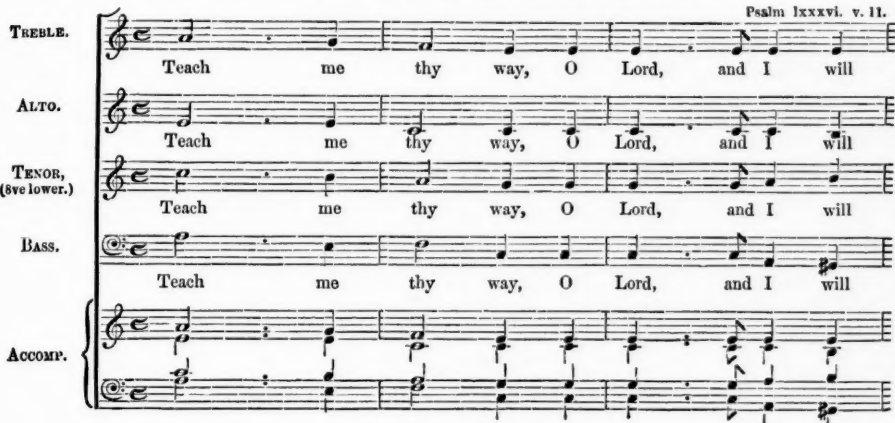
TREBLE. Teach me thy way, O Lord, and I will

ALTO. Teach me thy way, O Lord, and I will

TENOR, (8ve lower.) Teach me thy way, O Lord, and I will

BASS. Teach me thy way, O Lord, and I will

Accomp.



walk in thy truth; O knit my heart un -

walk in thy truth; O knit my heart un - - -

walk in thy truth; O knit my heart un - - - to . . .

walk in thy truth; O knit my heart un - - - to . . .



- - - to thee, O knit my heart un -

- - - to thee, O knit my heart un - - - to

thee, O knit my heart un - - - - to . . .

thee, O knit my heart un - - - - to . . .



TEACH ME THY WAY, O LORD.

to thee, that . . .
 thee, . . . un - to thee, that . . . I may fear . . .
 . . . thee, un - to thee, . . . that . . .
 . . . thee, un - to thee, that . . . I may

I may fear thy name, that . . . I may fear thy
 . . . thy name, thy . . . name, that . . . I may fear . . . thy
 I may fear thy name, that . . . I may fear thy name,
 fear thy name, that . . . I may fear thy

name, that . . . I may fear thy name.
 . . . that . . . I may fear . . . thy name.
 that . . . I may fear thy . . . name.
 name, thy name.

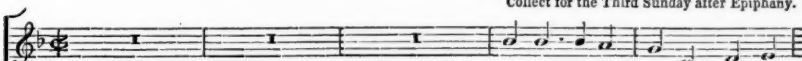
Anthem for Four Voices.

Almighty and eberlasting God.

Composed by
ORLANDO GIBBONS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Collect for the Third Sunday after Epiphany.

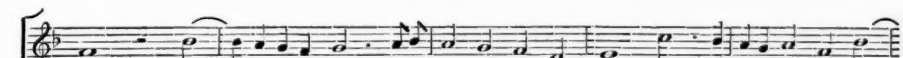
TREBLE. 
Al-migh - ty and e - ver - last - ing

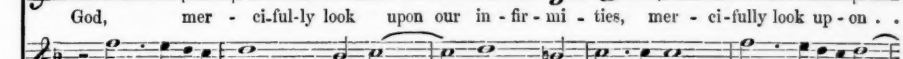
ALTO,
(sve. lower.) 
Al-migh - ty and e - verlast - ing God, e - verlast - ing God,

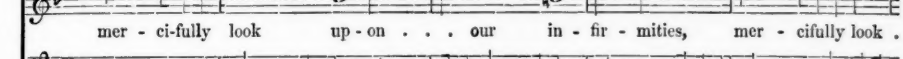
TENOR,
(sve. lower.) 
Al-migh - ty and e - verlast - ing God, e-verlast - ing

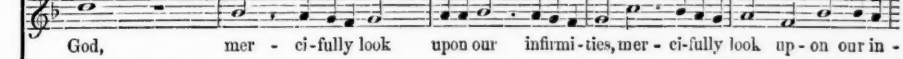
BASS. 
Al-migh - ty and e - verlast - ing God, e - ver - last - ing God, . . .


ACCOMP. 



God, mer - ci-ful-ly look upon our in - fir - mi - ties, mer - ci-fully look up - on . .

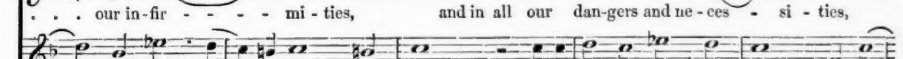

mer - ci-fully look up - on . . . our in - fir - mities, mer - ci-fully look .

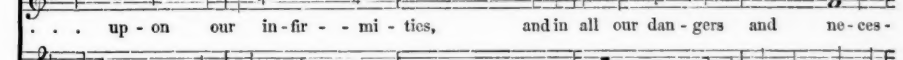

God, mer - ci-fully look upon our infirmi-ties, mer - ci-fully look up - on our in -



mer - ci-ful-ly look up - - on our in-fir - mi - ties, mer - ci-fully look





. . . our in-fir - - mi - ties, and in all our dan-gers and ne-ces - si - ties,


. . . up - on our in-fir - - mi - ties, and in all our dan - gers and ne-ces -


- fir-mi-ties, our . . in - fir - mi - ties, and in all our dangers


up - on our in - fir - - mi - - ties, and in all our



ALMIGHTY AND EVERLASTING GOD.

and in all our dan-gers and ne-ces-si-ties stretch forth thy right hand,
 - - si-ties, and in all our dan-gers and ne-ces-si-ties stretch, forth thy right hand, thy
 and ne-ces - - si-ties, our dangers and ne-ces - si-ties stretch forth thy
 dan-gers and ne-ces-si-ties, our ne-ces - si-ties stretch . forth thy right hand, thy

stretch forth thy right hand to help and de-fend us, stretch forth thy
 right hand, stretch . forth thy right hand . . to help and de-fend us, stretch .
 right hand, stretch . . forth thy right hand . . to help and . . de-fend us, stretch
 right hand, stretch . . forth thy right hand . . to help and de-fend us, stretch

right hand to help and de-fend us, to help and de-fend us, . .
 . . . forth thy right hand . . to help and . . de-fend us, stretch forth thy right hand to
 . . . forth thy right hand to help and defend us, to help and de-fend, to help . . and de-
 . . - forth thy right hand . . to help and de-fend us, de-fend us, to help . .

ALMIGHTY AND EVERLASTING GOD.

to help . . and defend us, de-fend . . . us, through Je - sus
 help and defend us, stretch . forth thy right hand to help and defend us, through Je -
 - fend us, to help . . and de - fend us, help and de-fend us,
 . . . and defend us, . . to help and de - fend us, through

Christ our Lord, through Je - sus Christ our Lord. A - - - men.
 - - sus Christ our Lord, through Je - sus Christ our Lord. A - - - men, A - - - men.
 through Je - sus Christ, through Je - - sus Christ our Lord. . . A - men.
 Je - sus Christ, through Je - sus Christ our Lord, through Je - sus Christ our Lord. A - - - men.

Sanctus.

ORLANDO GIBBONS.

TREBLE. Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the
 ALTO, (8ve. lower.) Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the
 TENOR, (8ve. lower.) Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the
 BASS. Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the
 ACCOMP. Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the

* In this beautiful Sanctus. ORLANDO GIBBONS has overlooked two fifths between the Treble and Tenor parts, but as they do not produce a bad effect in performance, (on the contrary, the B \flat has a charming effect on the D in the Bass,) they have been left just as they were written by the Composer.

SANCTUS.

ma - jes - ty of thy glo - ry. Glo - ry be to Thee, O Lord most high.

ma - jes - ty of . . thy glo - ry. Glo - ry be to Thee, O Lord most high.

ma - jes - ty of thy glo - - ry. Glo - ry be to Thee, O . . Lord most high.

ma - jes - ty of thy glo - - ry. Glo - ry be to Thee, O Lord most high.

Hyrie cleeson.

ORLANDO GIBBONS.

Soft and slow.

TREBLE. Lord have mer-cy up-on us, and in - cline our hearts to keep this law.

ALTO. (Sve. lower.) Lord have mer-cy up-on us, and in - cline our hearts to keep this law.

TENOR. (Sve. lower.) Lord have mer-cy up-on us, and in - cline . our hearts to keep . . this law.

BASS. Lord have mer-cy up-on us, and in - cline our hearts to keep this law.

ACCOMP. *Soft.*

After the 10th.

Lord have mercy up-on us, and write all these thy laws in our hearts, we be - seech . . thee.

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we beseech thee.

Lord have mer-cy upon us, and write all these thy laws in our hearts, we be - seech thee.

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we be - seech thee.

Anthem for a Tenor or Baritone
Voice, with Chorus.

Thou visitest the earth. (HARVEST ANTHEM.)

Composed by DR. GREENE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Largo Andante. Psalm lxx.

TENOR OR
BARITONE.

ACCOMP.

Thou vi - sit - est the
earth, and bless - est it, and bless - est it: and crown - est the year, the
year with Thy good-ness, and crown - est the year, the year with Thy
good - ness; Thou vi - sit - est the earth, and bless - est it, and
bless - est it, and crown - est the year, the year with Thy good-ness, and

soft.

163

THOU VISITEST THE EARTH.

crown - est the year, the year with Thy good - ness; Thou crown - est the

year, the year with Thy good-ness; Thou crown - est the year, the

CHORUS.
Thou vi - sit - est the earth, and blestest it: and
CHORUS.
Thou vi - sit - est the . . earth, and
CHORUS.
year with Thy good-ness. Thou vi - sit - est the earth, and
CHORUS.
Thou vi - sit - est the earth, and

CHORUS.
See. Ped.

blest - est it: and crown - - - est the year with Thy good-ness. Thou
blest - est it: and crown - est the year, the year with Thy good - ness. Thou
blest - est it: and crown - est the year with Thy good - ness.
blest - est it: and crown - est the year with Thy good-ness, Thy good - ness. Thou

THOU VISITEST THE EARTH.

crown - est the year, the year with Thy good - ness, Thou
 crown - - est the year with Thy good - ness.
 Thou crown - est the year with Thy good - ness, Thou vi - sit - est the
 crown - - - est the year with Thy good - ness.
 vi - sit - est the earth, and bless - est, and blessest it, Thou crown - est the
 Thou vi - sit - est the earth, and blessest it, Thou crown - -
 earth, Thou vi - - sit - est the earth, and blessest it,
 Thou vi - sit - est the earth, and blessest it, Thou crown - est the
 year, the year with Thy good - ness, crown - - - - est the
 - - - est the year with Thy good - ness, Thou crown - est the year, the
 Thou crown - est the year, Thou crown - est the
 year, the year with Thy good - ness, Thou crown - - - est the

THOU VISITEST THE EARTH.

year with Thy good-ness, Thou crown - - est the year, the year with Thy
 year with Thy good - ness, Thou crown - - est the year with Thy
 year with Thy good - ness, Thou crown - est the
 year with Thy good - ness, Thou crown - est the year, the year with Thy

good - ness, Thou crown - - - est the year with Thy good - ness.
 good - ness, Thou crown - est the year, the year with Thy good - ness.
 year, Thou crown - est the year with Thy good-ness.
 good - ness, Thou crown - - - - est the year with Thy good - ness.

Behold, I bring you glad tidings.

GIOVANNI CROCE.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, FOLTRY (E.C.).

Luke xi. v., 10, 11, 14.

SOPRANO. Be - hold, I bring you glad

ALTO. Be - - hold, I bring you glad ti - -

TENOR, (sve. lower.) Be - - hold, I bring you glad ti - - dings, glad ti - dings

BASS. Be - hold, I bring you glad ti - - dings, of great joy, glad

ACCOMP.

ti - - dings, glad ti - dings of great joy, which shall be to all peo - ple. . .

- dings, glad ti - dings of . . great joy, which shall be to all . . peo - ple.

of great joy, . . . great joy. For un - to

ti - dings of great joy, which shall be to all peo - ple. For un - to

For un - to you this day is born, this day is born a Sa - viour, which is

For un - to you this day is born a Sa - viour, which . . is Christ the Lord.

you this day is born a Sa - viour, which is Christ the Lord, the Lord, a Sa - viour,

you this day is born a Saviour,

BEHOLD, I BRING YOU GLAD TIDINGS.

Christ the Lord. Glo - - ry be to God . . on high, Glo - -

Glo - ry be to God on high, Glo - ry

which is . . . Christ . . the Lord. Glo - ry be to God on high, Glo -

which is Christ the Lord. Glo - ry be to God, to God . . . on high,

- ry be to God on high, and on earth peace, good - - will towards

be to God . . . on high, and in earth . . . peace, good -

- - ry be to God on high, and in earth peace, good - will . . .

and . . on earth peace, and in earth peace, . . good-will towards

men. . . . Al - le - lu - ja, Al - le - lu - ja, Al -

will to-wards men. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

. . to-wards men. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al -

men, to-wards men. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

BEHOLD, I BRING YOU GLAD TIDINGS.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are:
 - le - lu - ja, Al - le - lu - ja, Al - - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - - - ja, Al -
 - le - lu - - - ja, Al - le - lu - ja, Al - le - - lu - - - ja, Al - le - lu -
 - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - - - ja,
 The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are:
 - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al -
 - le - - - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - -
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 The piano accompaniment continues with a similar rhythmic pattern to the first system.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are:
 - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - - - ja.
 - ja, Al - le - lu - ja, Al - le - lu - - - ja, Al - le - lu - - - ja.
 - ja, Al - le - lu - ja, Al - le - lu - - - ja, Al - le - lu - - - - ja.
 - ja, Al - le - lu - ja, Al - le - lu - - - ja, Al - le - lu - - - ja.
 The piano accompaniment concludes the piece with a final chord and a sustained note in the left hand.

Give thanks.

FULL ANTHEM FOR FIVE VOICES.

Composed by WILLIAM TUCKER.

The Organ Part added by E. G. MONK, Mus. Doc., Oxon.

London: NOVELLO, EWER and Co., 1, Berners Street (W.), and 35, Foultry (E.C.).

Lively.

1st TREBLE. O give thanks un - to the Lord, O give thanks un - to the

2nd TREBLE. O give thanks un - to the Lord, O give thanks un - to the

ALTO. O give thanks un - to the Lord, O give thanks un - to the

TENOR (Sve. lower). O give thanks un - to the Lord, O give thanks un - to the

BASS. O give thanks un - to the Lord, O give thanks un - to the

ACCOMP. *f Full.*

Ped. 8ves.

Lord, and call up - on His Name, and call up - on His

Lord, and call up - on His Name, and call up - on His Name, call up - on His

Lord, and call up - on His Name, and call up - on . . . His

Lord,

Lord,

Lord,

O GIVE THANKS.

Name, and call up - on His Name, call up - on His Name:
 Name, and call up - on His Name, call - up - on His Name:
 Name, and call up - on His Name, call up - on His Name:
 and call up - on His Name, and call up - on His Name:
 and call up - on His Name, and call up - on His Name:

8ves.

tell the peo - ple, tell the peo - ple what things He hath done for us.
 tell the peo - ple, tell the peo - ple what things He hath done for us.
 tell the peo - ple, tell the peo - ple what things He hath done for us.
 tell the peo - ple, tell the peo - ple what things He hath done for us.
 tell the peo - ple, tell the peo - ple what things He hath done for us.

* This and the three following bars have been revised. In the original copy the harmony was very faulty.

O GIVE THANKS.

O let your songs be of Him, and praise Him, and praise Him.
 O let your songs be of Him, and praise Him, and praise Him.
 O let your songs be of Him, and praise Him, praise Him, and praise Him.

The musical score is for a piece in G major (one sharp) and 4/4 time. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "O let your songs be of Him, and praise Him, and praise Him." The piano part begins with a piano (p) dynamic marking. The score is arranged in a system with five staves: three for the vocal parts and two for the piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is written in treble and bass clef. The lyrics are placed below the vocal staves.

O let your songs be of Him, and praise Him, and praise Him, and
 O let your songs be of Him, and praise Him, and praise Him, and
 O let your songs be of Him, and praise Him, and praise Him, and
 O let your songs be of Him, and praise Him, and praise Him, and

O GIVE THANKS.

and let your talk - ing be of all His won - d'rous works.

let your talk - ing be of all His won - d'rous

and let your talk - ing be of all His won - d'rous

and let your talk - ing be of all, of all His won - d'rous

and let your talk - ing be . . of all His won - d'rous

The first system consists of five vocal staves and a grand piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'and let your talk - ing be of all His won - d'rous works.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Re - joice in His ho - ly Name, re - joice in His ho - ly

works. Re - joice in His ho - ly

works. Re - joice in His ho - ly Name, re - joice in His ho - ly

works. Re - joice in His ho - ly Name,

works. Re - joice in His ho - ly

Sees.

The second system continues the musical piece. It features four vocal staves and a grand piano accompaniment. The lyrics are: 'Re - joice in His ho - ly Name, re - joice in His ho - ly works. Re - joice in His ho - ly Name, re - joice in His ho - ly works. Re - joice in His ho - ly Name, works. Re - joice in His ho - ly'. The piano accompaniment continues with harmonic support, ending with the word 'Sees.'.

O GIVE THANKS.

Name, re - joice in His ho - ly Name, in His ho - ly Name; let the hearts of
 Name, re - joice in His ho - ly Name, in His ho - ly Name;
 Name, re-joice in His ho - ly Name, in His ho - ly Name:
 re - joice in His ho - ly Name, in His ho - ly Name: let the
 Name, re-joice in His ho - ly Name, in His ho - ly Name: let the hearts of

The musical score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written on a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves. The score includes a repeat sign at the end of the first line of music.

them re - joice, let the hearts of
 let the hearts of them re - - joice, let the
 let the hearts of them re - joice, let the hearts of
 hearts of them re - joice, let the hearts of them re - joice,
 them re - joice, let the hearts of them re - joice, re - - joice,
 them re - joice, let the hearts of them re - joice, re - - joice,

O GIVE THANKS.

them re - joice that seek the Lord, . . . that
 hearts of them re - joice that seek the Lord, that
 them re - joice, let the hearts of them re - joice that
 let the hearts of them re - joice that seek the Lord, that
 let the hearts of them re - joice . . . that

Sves.

seek the Lord, that seek, that seek . . . the Lord.
 seek the Lord, that seek, that seek . . . the Lord.
 seek the Lord, that seek, that seek the Lord.
 seek . . . the Lord, that seek, that seek . . . the Lord.
 seek the Lord, that seek, that seek the Lord.

* C in the original copy.

† A in the original copy.

Anthem,
From Mendelssohn's
St. Paul.

But the Lord is mindful of his own.

Arranged by G. A. Lema.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Acts ix, 2.—Isaiah xlix 15.—Tim. ii, 19.—Phil. iv, 5.

Andantino.

TREBLE. But the Lord is mind-ful of his own, He re -

ALTO. But the Lord is mind-ful of his own, He re -

TENOR, (8ve lower). But the Lord is mind-ful of his own, He re -

BASS. But the Lord is mind-ful of his own, He re -

ACCOMP. *Andantino.*
Met. ♩ = 66.

ritard.

- mem-bers his chil - dren. But the Lord is mind-ful of his own; The

ritard.

- mem-bers his chil - dren. But the Lord is mind-ful of his own; The

ritard.

- mem-bers his chil - dren. But the Lord is mind-ful of his own; The

ritard.

- mem-bers his chil - dren. But the Lord is mind-ful of his own; The

Lord re-mem-bers his chil-dren; re-mem-bers his chil-dren.

Lord re-mem-bers his chil-dren; re-mem-bers his chil-dren.

Lord re-mem-bers his chil-dren; re-mem-bers his chil-dren.

Lord re-mem-bers his chil-dren; re-mem-bers his chil-dren.

mf

BUT THE LORD IS MINDFUL OF HIS OWN.

Bow down before Him, ye mighty,
Bow down before Him, ye mighty,
Bow down before Him, ye mighty,
Bow down before Him, ye mighty,

cres. *dim.* *p*
for the Lord is near us! Bow down before Him, ye mighty,
for the Lord is near us! Bow down before Him, ye mighty,
for the Lord is near us! Bow down before Him, ye mighty,
for the Lord is near us! Bow down before Him, ye mighty,

cres. *dim.*
for the Lord is near us! yea, the Lord is mindful of his
for the Lord is near, is near us! yea, the Lord is mindful of his
for the Lord is near, is near us! yea, the Lord is mindful of his
for the Lord is near us! yea, the Lord is mindful of his

BUT THE LORD IS MINDFUL OF HIS OWN.

own, He re - mem - bers his chil - dren. Bow down be - fore Him, ye migh - ty, for the Lord is near us.

migh - ty, for the Lord is near us. - - ty, ye migh - ty, for the Lord is near, is near . . us. - - ty, ye migh - ty, for the Lord is near, is near us. - - ty, ye migh - ty, for the Lord is near us.

But the Lord is mindful of His own, He re - mem - bers his chil - dren. But the Lord is mindful of His own, He re - mem - bers his chil - dren. But the Lord is mindful of His own, He re - mem - bers his chil - dren. But the Lord is mindful of His own, He re - mem - bers his chil - dren.

Te Deum Laudamus.

Set to Music by
JOSEPH THOMAS COOPER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Foulry (E.C.).

CANTO.
ALTO.
TENORE,
BASSO.

Sull. *Tempo ad lib.* *Moderato. Met. ♩ = 72.*

We praise thee, O God; we ac-knowledge thee to be the Lord.

Decani.

All the earth doth worship thee, the Fa-ther e-verlast-ing. To thee all An-gels cry a-loud; the

Cantoris.

Heavens and all the Powers there - in. To thee Che - ru - bin and Se - ra - phin con -

Sull.

- - ti - nu - al - ly do cry, *p* Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba -

Dec. *Cau.*

oth; Heaven and earth are full of the Ma - jes - ty of thy Glo - ry. . . *f* The

Dec.

glo - ri - ous com - pa - ny of the A - pos - tles praise thee. . The good - ly fel - low - ship

Sull.

of the Prophets praise thee. . The no - ble ar - my of Mar - tyrs praise thee.

Dec. *Cau.*

mf The Ho - ly Church throughout all the world, doth ac - know - ledge thee. The

TE DEUM LAUDAMUS.

Dec.

Fa - ther of an in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble, true,

Cau.

and on - - ly Son; Al - so the Ho - ly Ghost, the Com - - fort - er.

Sull.

Thou art the King of Glo - ry, O Christ, Thou art the e - ver - last - ing

Dec.

Son of the Fa - ther. When thou took - est up - on thee to de - li - - ver

Cau.

man, thou didst not ab - hor the Vir - gin's womb. When thou hadst o - ver - come the

sharp - ness of death, thou didst o - pen the King - dom of Heaven to all be - -

Dec.

- - liev - ers. Thou sit - test at the right hand of God, in the Glo - ry of the

Cau. Slower.

Fa - ther. We be - lieve that thou shalt come to be our Judge.

TE DEUM LAUDAMUS.

Sull. A little faster.

p We therefore pray thee, help thy ser-vants, whom thou hast re-deem-ed with thy pre-

Dec.

- - - cious blood. Make them to be num-ber-ed with thy Saints in glo-ry e-ver-lasting.

Cau. *Dec. Tempo primo.*

O Lord, save thy peo-ple, and bless thine he-ri-tage. Go-vern them, and

Sull.

cres. lift them up . . . for e-ver. Day by day we mag-ni-fy

Cau.

thee; And we worship thy Name, e-ver world with-out end. Vouchsafe, O Lord, to keep us

Dec.

this day with-out sin. O Lord, have mer-cy up-on us, have mer-cy

Sull.

up-on us. . . O Lord, let thy mer-cy lighten up-on us, as our trust

is in thee. O Lord, in thee have I trusted, let me ne-ver be con-found-ed.

Christ being raised from the Dead.

EASTER ANTHEM.

FROM WEBBE'S "Twelve Easy Anthems."

Composed by SAMUEL WEBBE, Senr.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Foultry (E.C.)

Larghetto. SOLO. TRIO. Rom. vi., v. 9.

1st TREBLE. Christ be-ing rais-ed from the dead, di - eth no more;

2nd TREBLE. di - eth no more;

BASS. di - eth no .. more;

ACCOMP. *Larghetto.*

di - eth no more.

Christ being rais - ed, being rais - ed from the dead, di-eth no more.

di - eth no more.

di - eth no more.

VOICE. RECIT. Matt. xxviii., v. 5, 6.

And the An - gel said un - to the wo-man, Fear not, for I

ACCOMP.

know that ye seek Jesus who was crucified; He is not here, He is risen, as he said. Repeat the first movement.

Repeat the first movement.

CHRIST BEING RAISED FROM THE DEAD.

1st VOICE. 2nd VOICE. ACCOMP.

Allegretto. *Allegretto.* *p*

DUET. Psalm xviii., v. 46.

The Lord liv-eth, the

Lord liv-eth, and let the God . . of our sal - va - tion be ex - alt - ed,

Lord liv-eth, and let the God . . of our sal - va - tion be ex - alt - ed, let the

let the God of our sal - va - tion be . . ex - alt - ed, be ex - alt - ed,

God of our sal - va - tion be ex - alt - ed, be ex - alt - ed,

be ex - alt - ed, let the God of our sal - va - tion be ex - alt - ed.

be ex - alt - ed, let the God of our sal - va - tion be ex - alt - ed.

CHRIST BEING RAISED FROM THE DEAD.

SEMI-CHORUS. *Larghetto.* Rev. I., v. 5, 6

TREBLE
2nd
TREBLE
OR
ALTO.
TENOR
(Sve. lower).
BASS.

Un - to Him that lo-ved us, and wash-ed us from our sins
Un - to Him that lo-ved us, and wash-ed us from our sins in His own

Accomp. *Larghetto.*

CHORUS.

in His own blood, To Him, to Him be glo-ry and do - min-ion for e-ver;
blood, To Him, to Him be glo-ry and do - min-ion for e-ver; un-to
To Him, to Him be glo-ry and do - min-ion for e-ver; un-to
To Him, to Him be glo-ry and do - min-ion for e-ver;

un - to Him that loved us, to Him be glo -
Him that loved us, and wash - ed us in His blood, to Him be
Him that loved us, and wash - ed us in His blood, to Him, to
un - to Him that loved us, un - to Him, to Him,

CHRIST BEING RAISED FROM THE DEAD.

ry, to Him be glo - ry, glo - ry, to Him be glo - ry and do-min-ion for
glo - ry, glo - ry, to Him be glo - ry, glo - ry and do-min-ion for
Him be glo - ry, glo - ry, glo - ry and do-min-ion for
to Him be glo - ry, glo - ry, glo - ry and do-min-ion for

e - ver and e - ver, for e - ver, for e - ver and e - ver,
e - ver and e - ver, for e - ver and e - ver
e - ver and e - ver, for e - ver, for e - ver and e - ver,
e - ver and e - ver, for e - ver, for e - ver, for e - ver and e - ver, for

Sves,
for e - ver, for e - ver and e - ver. A - men.
for e - ver and e - ver. A - men.
for e - ver, for e - ver and e - ver. A - men.
e - ver, for e - ver, for e - ver and e - ver. A - men.

Sves.

Te Deum, Laudamus.

As set to music
in the key of F.

By WILLIAM JACKSON,
of Exeter.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 95, Poultry (E.C.).

Soll

TREBLE. We praise thee, O God: we ac-knowledge thee to be the Lord.

ALTO.
(8ve lower) We praise thee, O God: we ac-knowledge thee to be the Lord.

TENOR.
(8ve lower) We praise thee, O God: we ac-knowledge thee to be the Lord.

BASS. We praise thee, O God: we ac-knowledge thee to be the Lord.

ACCOMP. *Full.* *T.S.* *hr* *hr*

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing. To thee all An-gels

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing. To thee all An-gels

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing. To thee all An-gels

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing. To thee all An-gels

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing. To thee all An-gels

cry a-loud: the Heav'n's and all the pow'r's there-in. To thee Che-ru-bin and

cry a-loud: the Heav'n's and all the pow'r's there-in. To thee Che-ru-bin and

cry a-loud: the Heav'n's and all the pow'r's there-in. To thee Che-ru-bin and

cry a-loud: the Heav'n's and all the pow'r's there-in. To thee Che-ru-bin and

Se - ra - phin con - tin - ual - ly do cry, Ho - ly, Ho - ly, Ho - ly: Lord God of

Se - ra - phin con - tin - ual - ly do cry, Ho - ly, Ho - ly, Ho - ly: Lord God of

Se - ra - phin con - tin - ual - ly do cry, Ho - ly, Ho - ly, Ho - ly: Lord God of

Se - ra - phin con - tin - ual - ly do cry, Ho - ly, Ho - ly, Ho - ly: Lord God of

Sa - baoth; Heav'n and Earth are full of the Ma - jes-ty: of thy Glo - - ry.

Sa - baoth; Heav'n and Earth are full of the Ma - jes-ty: of thy Glo - - ry.

Sa - baoth; Heav'n and Earth are full of the Ma - jes-ty: of thy Glo - - ry.

Sa - baoth; Heav'n and Earth are full of the Ma - jes-ty: of thy Glo - - ry.

Decam. The glorious compa-ny of the A-pos-tles: *Full.* praise thee.

praise thee. *Cauteris.*

praise thee. The good-ly fel-low-ship

praise thee. The good-ly fel-low-ship

Choir.

Full. *Choir.*

Choir

Sull.

praise thee.

praise thee, The no - - ble ar - my of Mar - tyrs:

of the Pro - phets: praise thee. The no - - - ble ar - my of Mar - tyrs:

of the Pro - phets: praise thee.

Full. *Choir.*

Sull.

praise thee. The Ho - ly Church throughout all the world: doth ac - know - ledge

praise thee. The Ho - ly Church throughout all the world: doth ac - know - ledge

praise thee. The Ho - ly Church throughout all the world: doth ac - know - ledge

praise thee. The Ho - ly Church throughout all the world: doth ac - know - ledge

Full.

thee; The Fa - ther: of an in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble,

thee; The Fa - ther: of an in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

thee; The Fa - ther: of an in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

thee; The Fa - ther: of an in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble,

true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er

true and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

true and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

Thou art the King of Glo - ry: O Christ. Thou art the e - verlasting Son of the

Thou art the King of Glo - ry: O Christ. Thou art the e - verlasting Son: of the

Thou art the King of Glo - ry: O Christ. Thou art the e - verlasting Son: of the

Thou art the King of Glo - ry: O Christ. Thou art the e - verlasting Son; of the

Fa - ther. When thou took'st up - on thee to de - li - ver man: thou didst not ab - hor the

Fa - ther. When thou took'st up - on thee to de - li - ver man: thou didst not ab - hor the

Fa - ther. When thou took'st up - on thee to de - li - ver man: thou didst not ab - hor the

Fa - ther. When thou took'st up - on thee to de - li - ver man: thou didst not ab - hor the

Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of death: thou didst

Vir - gin's womb. When: thou hadst o - ver - come the sharp - ness of death: thou didst

Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of death: thou didst

Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of death: thou didst

o - pen the king - dom of Heav'n to all be - liev - ers. Thou sit-test at the right hand of

o - pen the king - dom of Heav'n to all be - liev - ers. Thou sit-test at the right hand of

o - pen the king - dom of Heav'n to all be - liev - ers. Thou sit-test at the right hand of

o - pen the king - dom of Heav'n to all be - liev - ers. Thou sit-test at the right hand of

God: in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to

God: in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to

God: in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to

God: in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to

be our Judge. We there-fore pray thee, help thy servants: whom thou hast re-deem-ed

be our Judge. We there-fore pray thee, help thy servants: whom thou hast re-deem-ed

be our Judge. We there-fore pray thee, help thy servants: whom thou hast re-deem-ed

be our Judge. We there-fore pray thee, help thy servants: whom thou hast re-deem-ed

with thy pre-cious blood. Make them to be num-ber'd with thy saints: in glo-ry

with thy pre-cious blood. Make them to be num-ber'd with thy saints: in glo-ry

with thy pre-cious blood. Make them to be num-ber'd with thy saints: in glo-ry

with thy pre-cious blood. Make them to be num-ber'd with thy saints: in glo-ry

Deoani.

e-ver-last-ing. O Lord, save thy peo-ple: and bless thine

e-ver-last-ing. O Lord, save thy peo-ple: and bless thine

e-ver-last-ing. O Lord, save thy peo-ple: and bless thine

e-ver-last-ing. O Lord, save thy peo-ple: and bless thine

Cantoris. *Sull.*

he-ri-tage. Go-vern: them and lift them up for e-ver. Day by day: we

he-ri-tage. Go-vern: them and lift them up for e-ver Day by day: we

he-ri-tage. Go-vern: them and lift them up for e-ver. Day by day: we

he-ri-tage Go-vern: them and lift them up for e-ver. Day by day: we

Full

Decani.

mag-ni-fy thee; And we wor-ship thy Name: e-ver world with-out end. Vouch -

mag-ni-fy thee; And we wor-ship thy Name: e-ver world with-out end. Vouch -

mag-ni-fy thee; And we wor-ship thy Name: e-ver world with-out end. Vouch -

mag-ni-fy thee; And we wor-ship thy Name: e-ver world with-out end. Vouch -

p

Cantoris.

- safe, O Lord: to keep us this day with-out sin. O Lord have mer-cy up -

- safe, O Lord: to keep us this day with-out sin. O Lord have mer-cy up -

- safe, O Lord: to keep us this day with-out sin. O Lord have mer-cy up -

- safe, O Lord: to keep us this day with-out sin. O Lord have mer-cy up -

Sull.

- on us: have mer-cy up-on us. O Lord, let thy mer-cy light -

- on us: have mer-cy up-on us. O Lord, let thy mer-cy light -

- on us: have mer-cy up-on us. O Lord, let thy mer-cy light -

- on us: have mer-cy up-on us. O Lord, let thy mer-cy light -

- en up-on us: as our trust, . . our trust is in thee. O Lord, in thee, in

- en up-on us: as our trust, . . our trust is in thee. O Lord, in thee, in

- en up-on us: as our trust, . . our trust is in thee. O Lord, in thee, in

- en up-on us: as our trust, . . our trust is in thee. O Lord, in thee, in

thee have I trust - ed: let me ne-ver, let me ne-ver be con - found - - ed.

thee have I trust - ed: let me ne-ver, let me ne-ver be con - found - - ed.

thee have I trust - ed: let me ne-ver, let me ne-ver be con - found - - ed.

thee have I trust - ed: let me ne-ver, let me ne-ver be con - found - - ed.

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INSTRUCTION BOOKS FOR THE ORGAN.

W. T. BEST.

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